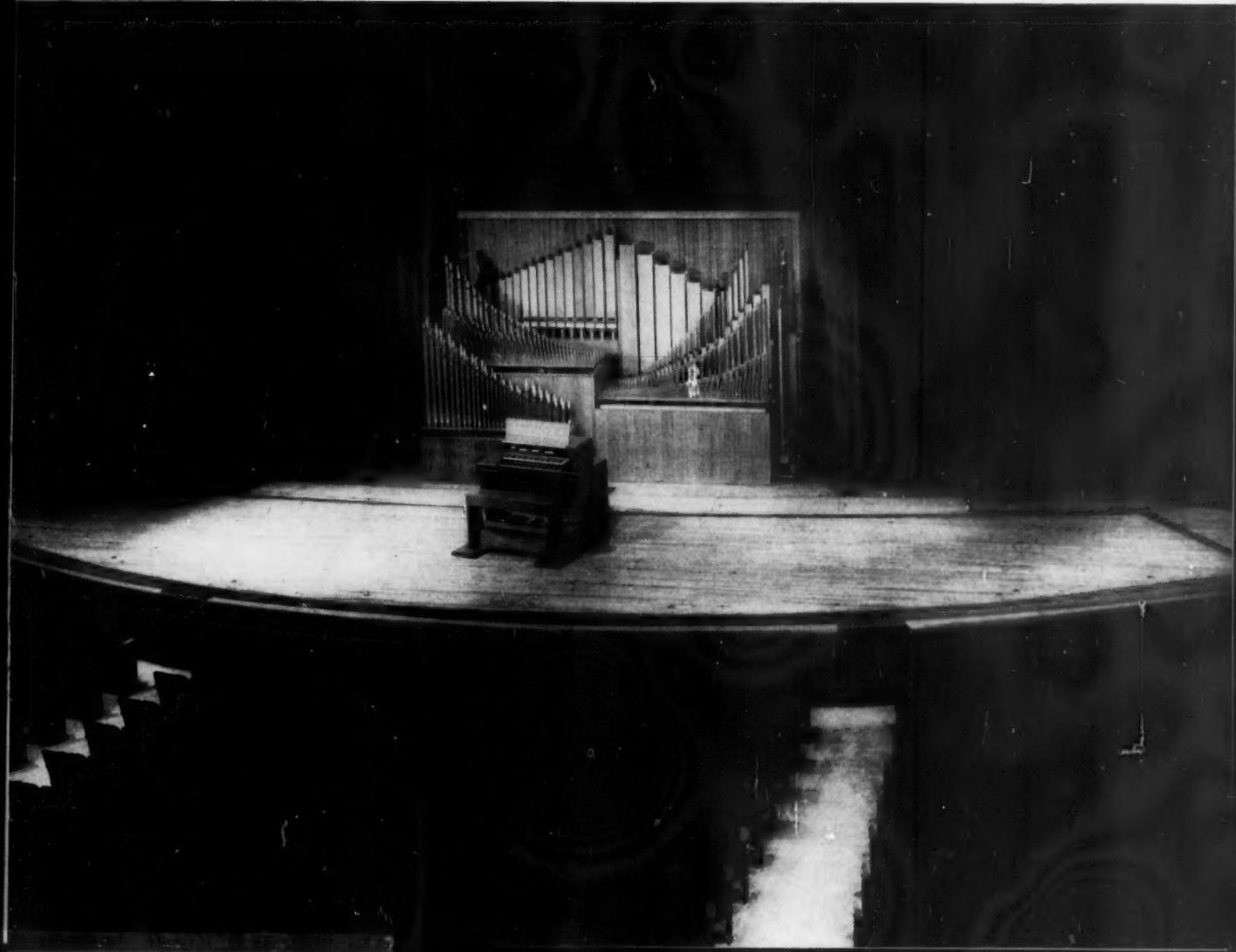


THE AMERICAN ORGANIST

AUGUST 1958

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Christ Church Cathedral

Houston, Texas

The American Organist

T
A G O
O

T A O takes pleasure
in presenting its repertorial coverage
of the American Guild of Organist's 24th national convention,
in Houston, Texas, June 23-27, 1958.

This, the first ever held in the great Southwest,
served to further point up the fact that A G O is national,
that the organization itself emphasizes this facet.

Joining the editor in recounting events were
staff writer Jack Fisher of St. Paul, Minnesota, and
Everett Hilty, head of the organ and church music departments
of the University of Colorado, Boulder.

The editor expresses his very real
gratitude and appreciation to these two men
for their untiring willingness and diligent efforts.

PRE-CONVENTION REMARKS

When this reporter arrived in Houston by plane on Sunday afternoon, June 22, had checked into the famous Shamrock-Hilton Hotel, convention headquarters, and had done all the customary things one does at such a time, he betook himself to the Hall of Exhibits where registration tables had been set up.

There, my friends, was a sight to behold! The host AGO chapter registration committee ladies were already on hand, with great warm smiles and garbed in beautiful squaw dresses of several gorgeous colors. This, I maintain, was a grandly conceived welcome in what is well known as the Texas style.

A short look about the vast area devoted to displays of many kinds (see a special note about this on another page) showed the usual mish mash attendant to readying all for the later edification of convention registrants.

Sunday evening afforded early arrivers the concert of music at the First Presbyterian Church. We were informed that the scheduled concert of the Houston Summer Symphony had been rained out. R. B.

MONDAY, JUNE 23

OFFICIAL OPENING OF THE CONVENTION

Retiring President S. Lewis Elmer presided at this "spring board" event in the Shamrock-Hilton hotel, and presented the Reverend Oliver R. Harms, D.D., pastor of Trinity Lutheran Church and Chaplain of the Houston Chapter, who gave the invocation. Greetings were then extended by Jack H. Ossewaarde, chairman of the convention committee; a representative of the Mayor of the City of Houston; Herbert Garske, dean of the Houston Chapter; and President-elect Harold Heeremans.

Speeches were short, frequently humorous, and the meeting was adjourned so that registrants could travel to the openin recital. R. B.

ROBERT BAKER, recital in Christ Church Cathedral. (See Stoplists)



Music from the Baroque Period

Concerto IV in F Major
Two Voluntaries for Double Organ
in D minor
in D Major

Prelude and Fugue in B minor

Music by Contemporary American Composers
Prelude and Trumpetings

Handel

Purcell
Boyce
Bach

Myron Roberts

Triptych Robert Anderson

Prelude
Canon over a Ground
Theme with Variations
Doxologia Robert Crandell

The Colors of the Organ
Dialogue on the Mixtures (Suite Brève)
A Trumpet Minuet Langlais
Adagio for Strings Hollins
Rondo for the Flute Stop Blanchard-Barber-Strickland
Toccata Rinck
Jongen

It was a happy choice to have the opening recital played by Robert Baker. As usual, Dr. Baker's playing was musically intelligent, cleanly registered and performed with conviction and good taste.

His fusion of classic and romantic tendencies in the re-creation of the music was happily balanced, from the sparkling and precise performance of the Handel concerto through the lush Adagio for Strings by Barber, which suffered a bit from flute color dominating the climaxes and wide vibratos in the tuning of the celestes.

The complete deadness of Christ Church Cathedral was somewhat ameliorated by the temporary installation by Aeolian-Skinner Organ Company, Inc. of their electronic reverberation unit. [TAO has since learned that church authorities have voted to purchase a permanent installation some time in 1959. Ed.] Even so, the full richness of the organ barely gets out of the chancel. The use of 16-foot tone in the Purcell, which might have been muddy in a reverberant building, was effective here.

Three first performances (in manuscript) by American composers were included in the program. In spite of the title, which might conjure up an African safari, the Roberts work was interesting and was easy to enjoy, the trumpetings rhythmically reminiscent of the Karam Modal Trumpet.

The Anderson Triptych was more involved, displaying the full use of contemporary harmonic and contrapuntal techniques. The Crandell Doxologia began with a massive rhythmic drive using the familiar tune in varied ways, meandering successfully through various tonal changes kept tightly knit by adherence to the basic tune, returning to the original treatment for an exciting climax.

In the concluding section it was fun to hear a turn of the century trumpet tune by the blind English organist Alfred Hollins and people (even organists!) expressed their appreciation for the Rinck Rondo by turning to their neighbors with a smile, creating a ripple of silent applause throughout the packed church.

This was a recital programmed to be enjoyed by layman and musician alike. The inclusion of the edition of each published selection is to be commended, enabling those interested to secure any composition with ease. But one objection might be voiced: the program was too long. E. H.

FESTIVAL SERVICE, Christ Church Cathedral. The Very Rev. J. Milton Richardson, Dean; Jack H. Ossewaarde, organist and choirmaster; the Cathedral Choir; Lois Banke and Albino Torres, pianists; Norton Krasnoff, Lawrence Lambert, and Kittrell Reid, trumpets; Ralph Leise and Albert Lube, trombones; David Wuliger, timpani; Leo Sowerby, guest conductor.

Antiphon
I sought the Lord Lovelace
Psalm 24 Anglican Chant
Magnificat Ossewaarde in C
Nunc dimittis Ossewaarde in C
Motet

God be in my head
Greetings by the Dean
Address Kevan
Cantata David McK. Williams

The Canticle of the Sun Sowerby
A very short, improvisational

THE AMERICAN ORGANIST

moment of organ music accompanied the choir in silent procession into the chancel, and led directly into the Lovelace antiphon—a devotional piece of writing which would set rightly a worshipful air for any service. It is beautiful.

The Anglican chanting throughout was sung well indeed by the 40-voice choir under Jack Ossewaarde's direction from the console. It was clean, logical and without that certain apologetic sound too frequently heard in some Episcopal fanes.

Ossewaarde's settings of the evening canticles are festal in nature and structure and, I suspect, are a bit beyond the volunteer-choir category. The Magnificat is brilliant and joyful (as it should be)—the Nunc dimittis quiet until the Gloria Patri, which, as is most often found, reflects the similar ending of the other canticle.

G. Alex Kevan's motet was sung reverently to emphasize its somewhat intimate nature. The sermon hymn tune ("Non Nobis Domine") was written by David McK. Williams and is one of the finer additions to contemporary Anglican hymnology as found in The Hymnal 1940. Dr. Williams' address, titled "Music in Worship," was offered in a highly moving manner, although reports filtering back to this reporter indicated that not more than half those present were able to hear it.

Vaughan Williams' festal setting of "Old Hundredth" is always rather exciting, especially with brasses and timpani. Used in this service during the taking of the offering, I did feel a slight lack of rapport between choral, orchestral and organ forces.

The cantata of the evening, one of Sowerby's works of some years ago, is a highly complicated and somewhat lengthy affair requiring much indeed of choristers and accompanimental instrumentalists. There are no solo parts. Some might term this as 20th-century picture music, following musically as it does the mood of the text, coloring it in manifold ways.



With climax on climax, a constantly and vividly changing contour, the St. Francis of Assisi text as set and conducted by the redoubtable Leo Sowerby left this listener a bit exhausted. Dr. Sowerby's energetic conducting held his forces in line if not always on pitch.

The cathedral's dismal acoustic properties, for organ sound at least, were abetted by the temporary installation of a reverberation unit by Aeolian-Skinner (see Baker recital above) and, admittedly was not completely successful. This I would attribute mostly to the fact that

it was a temporary installation. I should imagine that without such electronic assistance the organ would be singularly ineffective. Reports from many sitting far back in the nave would seem to indicate the need here for a speech reinforcement system as well.

Altogether, this service, and the preceding recital by Robert Baker, were a brilliant opening for this AGO convention.

R. B.

TUESDAY, JUNE 24

MABEL BOYTER—Lecture Demonstration: Children's Choirs.



There are many people these days who go about lecturing on training children's choirs, who describe one system or another, and who subscribe to one or another thesis of psychology, and so on. Often, after one of these lectures, we feel we may have learned something of value to contribute to our own situations at home, only to find upon application that one would have to scrap one's whole operation in order to make the new ideas work.

Mabel Boyter does not affect one in this manner. She seems to have all the right ideas, all the right attitudes, and all of the things she says are not only merely sound, psychologically, but they reveal a sensitive insight into just why and how people do things—at all ages.

Her approach can be summed up into the following three-part age-grouping:

Grades 4, 5 and 6: Principal work in this group concerns the teaching of rhythm, pitch, and the way music "feels."

Grades 7, 8 and 9: Principal work of this group deals with symbols, transposing and above "feeling" into pictures and signs. The actual singing is taught here by phrases and thought, not by the note.

Grades 10, 11 and 12: The principal task in this group is to translate all of the above into reading.

Mrs. Boyter has charm and grace of manner that quickly adapts itself to any age group she faces, even when there is an audience watching the whole event. She demonstrated the first two of the above age categories by means of two groups of children who obviously adored being her guinea pigs. She does not talk down to children but instead imparts the feeling that everyone present is on the same plane.

She knows exactly what she wants and how to get it,

and she has no gimmicks or silly tricks to pull. She has excelled in getting to the root of every situation, in finding the simplest explanations to every question, and in seeking the common denominator in communicating her ideas.

There is no room here to describe in detail her full remarks and the whole stage of her demonstration with each of the groups, but I would like to leave you with three of her axioms. First, promote *interest in doing*; next, correct *exposure* prevents later having to *undo* faults. Finally, with regard to Hymnals, let us teach children things they will grow *into*, not *out of*.

Cheers to Mrs. Boyter for what I should consider to be one of the most delightful lecture-demonstrations I have ever attended, and I am sure there is no one from that audience who did not go away with plenty of logical ideas which will readily apply to whatever system he is already practicing.

J. F.

TAO regrets that the lecture by Dr. Richard T. Gore, "Training the Young Organist," could not be covered. However, we refer you to Dr. Gore's excellent article in the June 1958 issue. The Editor.

CHARLES PEAKER in recital. First Baptist Church.



Concerto Six
Arioso
The Bells of St. Chad's
Ecce jam noctis
Minuet and Trio in G minor
Trio in C minor
Sonata for Trumpet
Prelude and Fugue in E minor

Handel
Sowerby
Statham
Willan
Bach
Bach
Purcell
Bruhns

Canada was represented at the AGO convention by Dr. Charles Peaker of Montreal, one of the most genial gentlemen anyone could wish to know. His playing was characterized by the sort of musicianship which stems from a sturdy and careful musical upbringing; and while this may not produce the epitome of the flashy display-for-its-own-sake performance-type, it never departs from good taste.

I felt his innate sense of humor shone through frequently—in the sparkle projected in the Bach pieces, for instance. His warmth was noted in the Sowerby; and stylism was present in the Handel concerto. If any quarrel could be noted in the program as an entity, it might have been the lack of one truly large form virtuoso work—the type of thing which so many assume mandatory for convention recitals. On the other hand, I

suspect that this performance, for more than one present, was a relief, both in content and length.

The organ in this auditorium-like room is placed across most of the area above the platform where the clergy sit, and is well situated for the unrestricted projection of sound. There is justification for the regret felt by some that the people in authority in this church could not see their way clear to allow the unenclosed divisions of the instrument to be uncovered—to be presented in full view for their own sake. Again, it would seem, a visual impact (and here of highly questionable architectural or decorative validity) took precedence over the permission to let the organ, visually, speak for itself. As will be noted in the "Stoplists" column, this organ is not yet complete, and no doubt will be yet more effective when it is. Just for the record, the sound which some interpreted as an electronic 32-foot rank, is actually a mixture which is most effective.

R. B.

HEINRICH FLEISCHER in recital. Trinity Lutheran Church (See Stoplists).



Clavierübung, Part Three
Prelude in E flat Major

Kyrie
a) Kyrie, God Father in heaven above
b) Kyrie, O Christ, our King
c) Kyrie, O God the Holy Ghost

Gloria

All glory be to God on high (three versions)

The Ten Commandments

These are the holy Ten Commandments

The Creed

We all believe in One true God

The Lord's Prayer

Our Father, Who art in heaven

Holy Baptism

Christ, our Lord, to Jordan came

The Confession of Sins

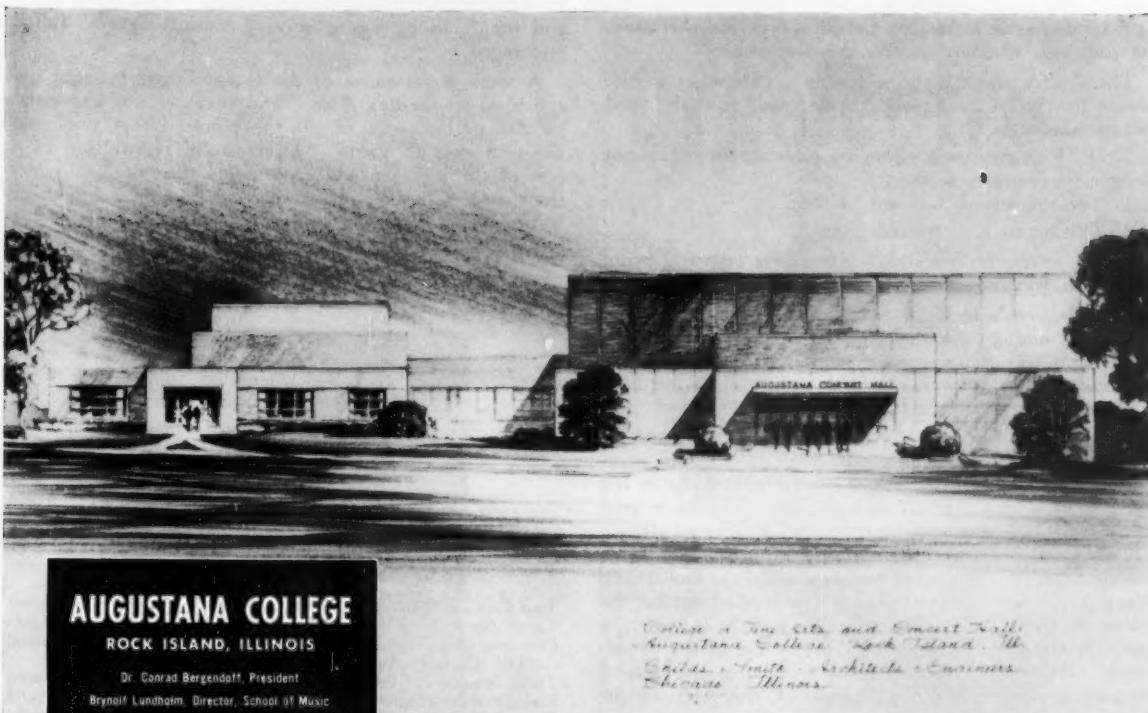
From depths of woe I cry to Thee

Holy Communion

Fugue in E flat Major

The performance of part three of the Bach Clavierübung by Dr. Heinrich Fleischer on a Holtkamp organ was a special request of the convention program committee. The combination of Dr. Fleischer and the Holtkamp organ was electrifying. The brilliance of the organ to this reviewer's ears was comparable to gazing on a field of sparkling diamonds in full sunlight, creating a need for sun glasses to spare the eyesight—in this case the lack of reverberation being comparable to the lack of diffusion of the sun glasses. How long before church architects and building committees are going to awaken to the need for a simulation—

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Principal	8'	61	Tremulant			Bourdon	16'	32
Holzborndun	8'	61				Quintade	16' from Great	
Spitzflöte	8'	61	Gedeckt	8'	61	Contra Salicional	16' from Swell	
Octave	4'	61	Erzahler	8'	61	Quint	10-2/3'	32
Koppelflöte	4'	61	Erzahler Celeste	8'	49	Principal	8'	32
Waldflöte	2'	61	Gemshorn	4'	61	Bourdon	8'	12
Grave Mixture	II Rks	122	Rohrflöte	4'	61	Quintaton	8' from Great	
Mixture	IV Rks	244	Nazard	2-2/3'	61	Salicional	8' from Swell	
Scharf	III Rks	183	Doublette	2'	61	Octave Quint	5-1/3'	12
Tremulant			Terz	1-3/5'	61	Choral Bass	4'	32
			Holzregal	16'	61	Octave	4'	12
SWELL ORGAN			Fagot	8'	61	Bourdon	4'	12
Contra Salicional	16'	12	Musette	4'	61	Blockflöte	2'	32
Rohrflöte	8'	61	Tremulant		61	Cornet	II Rks	64
Viola Pomposa	8'	61				Rauschquinte	II Rks	64
Viola Celeste	8'	61				Contra Bassoon	32'	12
Salicional	8'	61				Trombone	16'	32
Voix Celeste	8'	49				Bassoon	16' from Swell	
Geigen Principal	4'	61				Trumpet	8'	12
Harmonic Flute	4'	61				Clarion	4'	12
Zauberflöte	2'	61				Bassoon	4' from Swell	
Larigot	1-1/3'	61				Musette	2' from Choir	
Plein Jeu	IV Rks	244	Oktav	1'	61			
Bassoon	16'	61	Sesquialtera	II Rks	122			
Trompette	8'	61	Zimbel	III Rks	183			
			Tremulant					
CHOIR ORGAN								
POSITIV ORGAN								
Unenclosed and Exposed								
Nasongedeckt	8'		Nachthorn	4'	61			
			Prinzipal	2'	61			
			Oktav	1'	61			
			Sesquialtera	II Rks	122			
			Zimbel	III Rks	183			
			Tremulant					

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to some degree at least—for cathedral-type reverberation, for corporate worship and for cohesive music?

There were three theories among organists as to the reason for the screaming upperwork (aside from the need for reverberation):

1. Dr. Fleischer used 4-foot couplers on an organ not designed to require them.
2. The upperwork was out of tune.
3. The organ is so voiced.

In any event, no one could criticize the organ as being "lush," at least not in the hands of Dr. Fleischer.

Dr. Fleischer's technique is sure and convincing and there was nothing apologetic about the way he came to grips with this most mature of Bach's works. In the Prelude the program notes stated "like a jet of fire" and so it was!

In the first Kyrie the soprano melody was soloed on a bright combination soaring above a masculine registration. No anemic prayer this. The tenor melody, in the second Kyrie, was played on a buzzy reed with a very strange tremolo which had a different intensity of vibrato on each degree of the scale, sounding something like a hornet about to light. The registration of the concluding Kyrie had a knife-edge cleanliness which cried out for the blending effect of reverberation to mollify its bite, or perhaps a more judicious choice in the use of the upperwork. It was a pleasant surprise to hear a suspicion of nuance appear before the change of character of the last six measures.

In the first "Allein Gott" the alto melody was soloed, probably played in the pedals. The presentation was most effective. The registration of the second setting was somewhat lugubrious in the left hand and pedal, against a more sparkling right hand registration. The manual Fughetta was played on a 4-foot flute alone, a welcome change.

In "Dies sind die heil'gen zehn Gebot" it was necessary to refer to the program notes in an attempt to grasp Dr. Fleischer's concept of the music: "The agitated outer voices symbolize the unrest and misery of the world." The weighty registration suggested perhaps a fear of judgment to boot. There was no "cautious appearance of sixteenths" in measure five as Dr. Julius Hereford once expressed it—these were commandments struck from stone by lightning and the term "awe-full" might better be substituted for "holy."

"Wir glauben all . . ." lost its grandiose feeling by being played too fast; the "sure, firm tread" giving way to mathematically placed footsteps moving inexorably toward the climax. The program notes for "Vater unser" read "expressive, imploring, and sighing outer voices . . ." but the heavy labored-sounding pedal, with the buzzy reed in the left hand belied the romantic description in the notes.

In "Christ unser Herr zum Jordan cam" the presentation and program notes agreed perfectly. One could almost feel the surging Jordan river in the incessant flow of the sixteenth notes in the bass played with a fitting heavy registration which surged up and down like the giant swells of a mighty moving body of water. This was one of the high points of the program.

"Aus tiefer Not" with the two voices in the pedals was surely and convincingly projected, as indeed was every composition in the recital, but the heavy registration with the unblending top made it tiring on the ears. We had hoped that a mite of delicacy would come as a relief in "Jesus Christus unser Heiland" (The Holy Communion) but again the program notes were followed

and the "rolling, raging, surging musical figures" rolled and raged.

A vital performance of the E flat Fugue brought the recital to an exciting close. This reviewer was impressed by the performance of all the pieces except one, and enjoyed some of them. More tasteful registration in a few of the pieces would have made the "raging" selections more effective. However, the hour and a quarter menu of all beefsteak (rare) will stick to our ribs for quite a spell.

E. H.

E. POWER BIGGS in concert. Music for Organ and Orchestra; Leo Sowerby, conductor; Music Hall (See Stoplists).



Two Canzoni for Brass and Organ	Gabrieli
Three Noels with Variations	Daquin
Concerto in F Major, for Organ and Orchestra	Handel
"The Cuckoo and the Nightingale"	
Three Sonatas for Organ and String Orchestra	Mozart
Prelude and Allegro for Organ and String Orchestra	Piston
Festival Musick for Organ, Brasses, and Kettle Drums	Sowerby
Fanfare	
Chorale	
Toccata on A. G. O.	

In former days, we used to gather in Houston's old City Auditorium for symphony concerts by the orchestra which was not quite so famous as it has now become. While these concerts were good, and the old auditorium was acceptable, I could not help but be struck by the contrast of this concert in the new Music Hall, consisting of a program of music which formerly would have been unthinkable. [Reporter Fisher's former home was Houston. Ed.]

The Reuter organ is a little jewel-like instrument which lends itself well to such combinations of small string or brass ensembles. It is a fine attempt at building this type and size of organ, and I should like to suggest that more such organs be used at symphony concerts. Congratulation to Mr. Biggs for championing this type of performance.

The two Canzoni are important music and rarely heard by any public, much less the symphony concert audience. Giovanni Gabrieli composed a lot of these works which he called Canzoni and which were scored for a surprising variety of groups: some are for single chorus, some for double chorus, others for brass choir, and so on. There are even some for antiphonal performance.

It is reported that St. Mark's Venice used the finest musicians of the city and employed them extensively, implying of course that Gabrieli had a rather wide latitude in selecting whatever medium or combination of media he preferred. It is also reported that these performers stood in odd, sometimes hidden, places about the ceiling and vaults of the cathedral. One can imagine from the reports that singers and instrumentalists often stood precariously upon planks and platforms, perched in high places—all this to achieve the dramatic effects desired by Gabrieli. We cannot hope to dangle our brasses from the vaults of today's concert halls, but the music still captivates us, even when played from the

lowly level of the stage floor. Mr. Biggs played and conducted these Canzoni with his usual suavity and the effect was delightful.

The three Noels played by Mr. Biggs are just the type of music which has made him so famous and which has endeared him to us. This is the sprightly music which he seems able to do better than almost anyone else, and which he obviously enjoys. All I can say is that they were played to perfection. The Zimbelstern effect in one of them added just the right piquant flavor to thoroughly delight the audience.

The Handel Concerto was a joy to hear, played in much the same atmosphere as probably it was originally performed. The orchestra seemed to be enjoying it just as much as the audience, and Mr. Biggs also played this music with complete conviction, leaving his audience smiling in assent. I must admit that I should like to have heard the music without some of the transcribed organ-pedal parts, for undoubtedly Handel's instrument had no pedals; this is not to arouse the purist argument, but rather to point out the contrast between the higher pitches of the organ and the deeper effect of the orchestra.



Leo Sowerby, Franklin Mitchell and E. Power Biggs

Dr. Sowerby, who conducted his "Festival Musick for Organ, Brass and Tympani," at the recent AGO convention in Houston, Texas, is pictured with Franklin Mitchell, tonal director of the Reuter Organ Company, and soloist E. Power Biggs. The men are standing in front of the Reuter organ which was designed and built especially for this convention event.

After intermission, we reassembled to hear the Mozart sonatas, played with much the same effect as all of the above. These pieces, by the way, were substituted for the Jan Koetsier "Partita for English Horn and Organ." I do not think they measure up to the quality of any of the music heard before the intermission, but they do have charm and it was fortunate they were included.

Walter Piston's Prelude and Allegro was a splendid contrast to everything which preceded it. The modality of the opening bars immediately plunged us into a mood of serious reflection, and the form of the composition revealed Mr. Piston's well known pedagogy. Form itself seems paramount in his music, yet it never takes precedence over whatever message the music seems determined to convey. One perceives classic grace, modal harmony and richness of sonority in this work.

Leo Sowerby, for many years a team-mate of Biggs, in these organ-orchestra concerts, conducted both the Pis-

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ton and his own work. Before introducing us to the Festival Musick, Dr. Sowerby informed us that he had written the music in 1955 to celebrate an event of the Guild, whereupon he wrote the Toccata on the notes A G O. Since he provocatively informed us he would not divulge which note of the traditional keyboard "O" employs, I shall not divulge it here, either. This will stress the importance of attending Guild conventions and will also intrigue you to watch for this composition in the future so you may discover "O" for yourselves!

Suffice it to say that "A" and "G" were played on those notes, respectively, and that "O" had something to do with the tympani. The string players had left the stage for this piece and the brasses returned to unfold this Festival Musick. I have never felt that organ and brasses are a very satisfying combination, since there seems to be so little to warm up the color of things, but this composition is well written and convincing to the

ear. I found the rhythmic characteristics of each movement a bit more interesting than the harmonic content.

Congratulations to everyone responsible for this fine concert, a tribute to the Guild, the convention, the performers, the organ builder, and an achievement for Houston itself.
J. F.

WEDNESDAY, JUNE 25

LECTURE FOR THE MUSIC PUBLISHERS ASSOCIATION

Wednesday morning was listed in the convention program book as "Morning free time" but a special event was inserted here which, to judge from the pitifully small number in attendance, was nowhere near well enough publicized by convention officials.

Mrs. Alison Demarest, of Canyon Press, Inc., who was in Houston with a display for the Music Publishers Association, presented a highly and interestingly informative talk, with color slides, which dealt with many of the ins and outs of the music publishing business. TAO is happy to report that Mrs. Demarest is readying this material for publication in a later issue of this magazine.

Her talk dealt with information which is of real interest to composers and church musicians alike, assuming, of course, these persons wish to be realistically informed, and protected. Since the material of her talk will be offered to TAO readers in the near future discussion of the information presented will not be given here. I would like, however, to point out to future convention planners that when unscheduled events are offered, information about them must be given extra and careful attention so that registrants cannot escape learning about them.

DEMONSTRATION OF ELECTRONIC REVERBERATION UNIT. Christ Church Cathedral.

Long before Christ Church was a cathedral, it had a reputation for being one of Houston's oldest and most picturesque churches, and for containing appointments of sheer elegance. Houstonians were conscious of its certain quality of grandeur, its fine, lacy rood-screen, and its luxurious red carpeting. In 1937 the church underwent a redecoration which painted walls, polished the wood, cleaned the windows and, in general, pleased everyone very much.

Hardly had this refurbishing taken place when the city was horrified to learn that the church had suffered a disastrous fire. One night in the wee hours, Munn's Furniture Store, located immediately behind the chancel, chose to burn to the very ground, taking most of the Christ Church chancel with it. The destruction of the store was a great loss to the city, but this was in no way comparable to the emotional strain we felt in the face of scarring lovely old Christ Church.

During this spectacular blaze, fire hoses were dragged through the church windows, furniture was broken, the organ wrecked, and many parishioners who had rushed to the scene were certain that the fire would spread through the entire roof and that the whole building was doomed.

When the last ember had been squelched and the smoke finally cleared away, the damage to the church, though severe, was realized to be much less than had been feared. The fire actually had eaten away at the chancel but had stopped at the rood screen, so that there it stood, silhouetted against the sky, lacier than ever. Many parishioners knelt in the rubble to thank God for sparing them the complete loss of the building.

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Edward B. Gammons had been organist and choir-master in this church for some five years, and he was mainly thankful that the new organ, being built by Aeolian-Skinner Organ Company, Inc. had not yet been installed, to go up in flames with the rest of things. He also was so hopeful the ruined carpeting would not be replaced that he organized a committee to help educate the parish in matters of acoustics. Unfortunately, there was a group of people in the parish just as eager to have the carpeting restored as Gammons' committee was not. The carpet situation was settled in favor of replacing it.

The installation of the Aeolian-Skinner organ in Christ Church was a milestone in the musical annals of Houston. This was the first organ of its kind in Texas and it created quite a stir in organists' circles. If only the acoustics could have remained as they were when the organ was finished in 1939, it could have been the most important church post in this part of the country. The building had some five seconds reverberation time and the effect of this splendid organ in such an environment was completely wonderful. The late G. Donald Harrison, in his address at the Boston AGO convention in 1950, summed up the whole matter by citing two notable examples of situations where his organs had been badly crippled with acoustical blunders; one, a church in New Jersey in which the ceiling had been loaded with acoustical tile; the other, Christ Church, Houston, in which the floor was graced with new wall-to-wall carpeting. I recall his very description: "We hardly dared to try the organ after the new carpet was laid, and when we did, we were almost heartbroken."

Edward Gammons has long since departed Texas for more northerly climes, to remain organist and choir-master of Groton School in Massachusetts. Cursed with this depressing acoustical environment, the church has nonetheless succeeded in maintaining a fine music program. We have all read with increasing interest about the experiments Mr. Joseph Whiteford, President of Aeolian-Skinner Organ Company, Inc., has been making toward a solution to the acoustical problems caused by thick carpets, absorbent ceilings and the like, and I can think of no more fitting location to perform such an experiment than Christ Church Cathedral.

The demonstration which we heard was completely convincing, so far as the improvement on the effect of the organ is concerned. As Mr. Whiteford explained, the installation was a temporary one, including about half as many loudspeakers as necessary and placing them much lower on the walls than would be done in a permanent installation. The false reverberation seems to affect the original sound of the organ not at all, and there is the slightest "canned" effect in the reverberation only. Concerning this possibility of any falseness in the effect of reverberation (and I assure you it is absolutely minimal), one example of a few measures, played with and without, is enough to convince the most skeptical.

The first example played was the opening section of the Mozart Fantasia, with its huge chords; with the unit turned on, the music seemed natural and pleasing—as soon as the same measures were played without the unit the whole audience produced a knowing chuckle. Acoustically, the room is flatter than the proverbial pancake.

Mr. Whiteford pointed out that the choir also should be transmitted through this reverberation unit. With the whole installation thus enhancing both choir and organ, with an adequate supply of loudspeakers, and with their sound being tucked out of sight in the ceiling among the beams, I am sure the complete effect would

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be entirely successful. As has been noted in an earlier report in this issue, the cathedral will eventually have a permanent reverberation unit installation.

It was also pointed out to us that this is the beginning of an experiment. It is not the final result. What with thousands of our churches having been ruined acoustically by carpets, commercial acoustical materials on walls and ceilings, and wrong architectural space shapes, we should congratulate those responsible for this reverberation unit idea, which may prove the blessing we have all been praying for.

I could not help but notice that Christ Church Cathedral's carpet is wearing threadbare, noticeably. Would to heaven the good brethren of that famous place would see fit to use some intelligence this time and simply replace this badly worn carpeting with a hard-surfaced floor covering! J. F.

WILLIAM TEAGUE, recital in Christ Church Cathedral. (See Stoplists).



Sonata in F minor
Chorale Preludes
Allein Gott in der Hoh' sei Ehr'
O Lamm Gottes unschuldig
Fanfare for Organ
Pastorale
Dorian Prelude on "Dies Irae"
Prelude on "Iam sol recedit Igneus"
Symphonie de L'Agneau Mystique
Images
Rhythmes
Nombres

Mendelssohn
Bach

Cook
Whitlock
Simonds
Simonds
Maleingreau

Immediately following Mr. Whiteford's demonstration of the reverberation unit, we settled back in the pews to listen to William Teague. I have purposely used the phrase "settled back," for any one who has heard Mr. Teague play anticipates his recitals with just that comfortable expectancy. His playing is always competent, never controversial, and fully musical.

I was glad to hear a Mendelssohn Sonata played at a Guild convention. This is not soul-shattering music, but it is staple, and it ought to be restored in prestige as one of the few level stations of the romantic organ repertoire. Mr. Teague played it perfectly and with complete understanding.

There seems little need to say more regarding this recital except to praise it for being thoroughly satisfying. There is no more enjoyable personality in the AGO than William Teague, and his playing delightfully reflects his personality. His intelligence, good humor, fine taste, artistry and integrity all shine through his performance

with complete balance, and this is both exemplary and rare. J. F.

LECTURE, with projected slides. JOSEPH BLANTON.

We were pleased to receive announcement of this lecture for it was not officially scheduled in our booklets for the convention. Mr. Blanton has suddenly become known to most organists through his remarkable book "The Organ in Church Design," and I hope that all organists will soon be able to obtain a copy of it for their general edification.

This lecture was not a condensation of the book, as one might logically expect (even though it contains 463 pages); rather, it was in the nature of a cordial greeting from an architect to all organists.

Mr. Blanton is what I should term a missionary of everything prominent organists and organ builders have been championing for years—mind you, this missionary is an architect! He has drawn his conclusions from a remarkably erudite combination of travel, study and research. No obscure organ, not even the smallest, seems to be too far away for him to seek out, photograph and then prove a single point of his case for the best and most effective organ installation.

In general, he emphasizes a placement of the organ which will stand somewhere in the same room with its hearers, not in a chamber. Also, he advocates some amount of back, side and top casework, following the idea that open pipework needs such casework for both projection and blend. Naturally, Mr. Blanton would champion an acoustical environment which would both amplify the organ and direct the sound to all listeners.

Following the lecture we were shown some thirty minutes of magnificent slides which Mr. Blanton has collected from all parts of the world. I feel this is an important feature of such a lecture, because the average person has some difficulty in being able to picture (!) for himself just what is meant by some architectural, acoustical and organistic jargon.

Thanks to Joseph Blanton for an enjoyable, instructive lecture. I personally hope his example will be followed by many architects who design our churches. J. F.

CATHARINE CROZIER in recital. First Presbyterian Church (See Stoplists).



Passacaglia (Symphony in G minor)
Sonata No. 1 in E flat
Organ Chorales
Kyrie, Thou Spirit Divine
Rejoice, beloved Christians

Sowerby
Bach
Bach

Come, Redeemer of our race
We all believe in One God, Creator
Sonata on the Ninety-Fourth Psalm

Reubke

The climax of the recital by Catharine Crozier was the Reubke Sonata. It may well have been the musical climax of the convention, for it is hard to imagine a more completely satisfying rendition of this stupendous work. In complete command of the organ at all times, the exciting crescendi and decrescendi were as smoothly achieved as one would expect from a perfectly trained symphony orchestra.

Miss Crozier's flawless technique coupled with the abandon necessary for a work of this sort brought the convention members to their feet in a standing ovation.

In years past we talked about the "finest woman organist" of the moment, but this fiction is once again proven false by this feminine and gracious personality whose tremendously vital performances transcend such petty classification.

Beginning the recital with a sympathetic and colorful reading of the Sowerby Passacaglia, all of the pieces leading up to the climactic Reubke were, as usual, meticulously performed.

In the Bach Trio Sonata 8-foot pedal was properly maintained throughout. The moderato sang merrily on its way with a sparkling manual registration. The Adagio was played with a chippy flute and contrasting reed, considerable nuance and freedom of tempo being employed. The Allegro was registered more heavily, almost taking it out of the trio class, the mixtures confusing the clarity of voice leading at times.

This was followed by the Clavierübung Kyrie played on an even heavier registration, again partially destroying the melodic line. Even though marked *organum pleno* a less forte combination with blending (if available) mixtures or no mixtures at all would seem more in keeping with the words "Lord, have mercy upon us." A strong 16-foot pedal reed sang the melody.

Rejoice, beloved Christians was played so fast and so precisely that it left us gasping at such marvelous technique, in this case transcending the music. Come, Redeemer of our race was sympathetically and artistically played, although where this reviewer sat the Tierce in the bell-like solo combination did not homogenize enough and the resultant polytonality was a little bothersome.

We all believe in One God, Creator was majestically registered with a powerful pedal dominated by reed color taking the "giant strides" but again a too driving tempo killed some of the tremendous strength and majesty inherent in this strong composition.

But we are quibbling over things minuscule. Miss Crozier is one of the greatest organists of our day and we say "hats off" to an artist who is helping lift the status of concert organ performance to the quality of our foremost artists in other musical fields. E. H.

THURSDAY, JUNE 26

GUILD AFFAIRS SESSION: President S. Lewis Elmer presiding.

The Houston convention set a precedent by renaming the customary "business meeting" to that of the heading immediately above. This is a most apt transposition because the meeting we refer to here is not a business meeting at all but rather a discussion session. Any business, as such, must be deferred to the various Council meetings of AGO headquarters.

The point of operation began with a series of invitations for succeeding conventions: for the next biennial convention, in 1960, there were invitations from the

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Pittsburgh, Philadelphia, Boston, Cleveland, Detroit and Grand Rapids Chapters; for 1962 there is already an invitation from Pasadena, California.

Almost all of the rest of the session on Guild affairs was taken up with a report from the Twin Cities Chapter, of Minnesota. This chapter has achieved a resolution which appears in the form of a suggested model contract for church musicians. Because there has never been a formal statement made by national headquarters, and yet the need for job contract advice is so urgent, the Twin Cities Chapter fortunately has taken action on the matter. In the foreword of this resolution, it is pointed out that national headquarters, in its printed Code of Ethics, has requested the privilege of contracts for organists.

The actual projected contract by the Twin Cities Chapter has enumerated some 20 points, which cover almost everything which could arise in the course of a church position for the musician, the point being that, if these matters are brought to an understanding before one takes a job, the easier it will be to achieve happy solutions when the situations actually occur. We organists tend to be more artistic than businesslike, and we also are often timid in requesting what we must have in order to make a living.

Only the last four items of the suggested contract actually are specified as to amount. Those are: 1) wedding fee—\$15 minimum; 2) funeral fee—\$15 minimum, if the deceased was a non-parishioner; 3) \$100 minimum allotment for choral music, with \$100 requested for each additional choir; and 4) musician's salary should be at least 10% of the total operating budget of the parish.

This projected, model contract is already an established fact of the Twin Cities Chapter; it was presented at this meeting for approval by national headquarters which, if given, will add greatly to its prestige. Due to the keen interest shown in this idea at the Guild Affairs Session, the contract will be presented at the Council meeting of national headquarters in October 1958, at which time it will either approve it, reject it, or suggest that it contain some amendments.

J. F.

PANEL DISCUSSION: GUILD EXAMINATIONS. Alec Wyton, moderator, Norman Coke-Jephcott, Harold Heeremans, Searle Wright.

No national AGO convention would be complete without a discussion of the AGO examinations. Mr. Wyton, organist and master of the choristers as well as headmaster of the choir school at the Cathedral of St. John the Divine in New York, opened the proceedings with one of his typical, genial introductions.

The first speaker was Searle Wright, organist and choirmaster of St. Paul's Chapel, Columbia University, New York, who stressed the facts he felt most concerned students of the organ, which were the matters of intelligent listening, registration, and the playing of hymns.

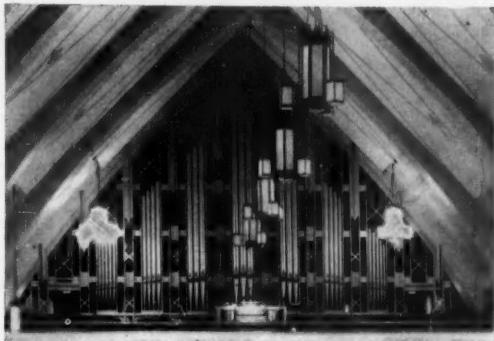
Dr. Coke-Jephcott began his contribution with the idea that "any performing artist ought to be a potential composer." He then briefly outlined the various steps in proceeding to the Associateship and Fellowship examinations.

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The final speaker was the new president of the American Guild of Organists, Harold Heeremans, who began his remarks with the following quotation: "Reading maketh an informed man; writing maketh a fluent man; conversation maketh a ready man." He then stressed the points of thinking musically, of being a musical conversationalist, of memory work, and the use of the C clefs. He cautioned his listeners to think phrase-wise, and closed with the challenging statement that "thinking upon improvisation helps us to understand the music of the great masters."

There then followed some questions from the floor. One gentleman challenged the use of the C clefs, to which Mr. Heeremans answered that we should not relax our scholarship of our discipline; he added that we should be conservers of the past as well as "livers" of the present. He challenged us again to depose the "middleman" of music.

Another gentleman spoke of creating more enthusiasm for the Guild examinations and suggested that there be a sort of musical "missionary" who would go about the country championing just this one phase of the organization's work. Mr. Heeremans had some further discussion on this, and made a final statement that we should all bear in mind the fact that the Associateship is not a nuisance-step toward the Fellowship examination. J. F.

THE PRESIDENT'S LUNCHEON

TAO wishes to thank outgoing President Elmer for inviting us to this always pleasant, if unavoidably lengthy, gathering at biennial conventions. We always enjoy the conviviality and friendly rivalry noted in the remarks of AGOites from all sections of the country. The Chambers of Commerce in their respective cities and areas should be informed of so many unofficial boosters!

The retiring president graciously kept things moving as fast as permissible even though the many speeches and acknowledgements meant those in attendance were forced to miss the following event (see the review below of Vernon de Tar's recital).

Concluding the luncheon, President-elect (he was then) Heeremans gave an inspiring moment for the future in his remarks, which served to indicate that this office in the Guild will continue to have a faithful servant. R. B.

VERNON DE TAR, recital of selections from the list of pieces for the 1959 AGO examinations. Trinity Lutheran Church (See Stoplists).



Prelude and Fugue in A

Chorale Prelude	Bach
Ach bleib bei uns, Herr Jesu Christ	Bach
Partita	
Sei gegrusset, Jesu gutig	Bach
Prelude (9/8) and Fugue in C (Weimar)	Mozart
Adagio, Allegro (and Adagio) (K.594)	Brahms
Chorale Prelude	
Herzlich thut mich verlangen (2nd setting)	Sessions
Chorale No. 1	Sowerby
Prelude on Song 46 (Orlando Gibbons)	Durufle
Choral Varie	
Sur le Theme du Veni Creator	

Because of the large number of Regional and State Chairmen, Deans and Regents at the President's luncheon, all of whom were introduced, we missed all except the last two pieces of Vernon de Tar's recital. Entering the sanctuary in time to hear the Sowerby, we were delighted to be greeted by a warmth of tone hitherto unsuspected—the prelude was richly registered and artistically and romantically played, as befits the music. This reviewer's romantic soul would have been completely satisfied if the solo stop could have tapered off musically with the accompaniment as the work drew to a close, an impossible feat, of course, with but one enclosed division.

In fairness to organ builders and organists perhaps every organ should have at least two or more recitalists play the same instrument at conventions. The exposure to varying schools of thought and interpretation would illuminate the possibilities of fine instruments, and comparisons in registration and grasps of style in relation to organ, auditorium and acoustics would be edifying to those present.

How does one review a performance he hasn't heard? He glances around and picks a fine musician like Dale Peters, who won the Guild student competition in 1954. Mr. Peters, who this past season has been Searle Wright's assistant at St. Paul's Chapel, Columbia University, and who by the time this is read will be on his way to Europe on a Fulbright scholarship, graciously accepted the assignment. His report follows.

E. H.

The second convention recital on the Holtkamp organ in Trinity Lutheran Church afforded a better opportunity to judge the capabilities of this instrument than did the earlier program. The excellent acoustical properties of the church and the responsiveness and unusually clear voicing of the organ make this an ideal instrument for the performance of Baroque compositions, but many listeners were surprised that the organ could acquitted itself so well in 19th and 20th century music.

Mr. de Tar's program was dominated by compositions in a linear style. It is gratifying to note the high quality and broad inclusiveness of the list of works chosen for next year's exams. Mr. de Tar's playing was marked by superb registration and extreme clarity.

In the opening group of Bach pieces the many ensemble combinations of this well-designed organ were imaginatively displayed. Mr. de Tar chose to acquaint us with the beauties of individual ranks and mezzo-forte combinations, and he wisely reserved the full ensemble for only a few climactic occasions. The Prelude and Fugue in A Major was played chiefly on a sparkling flute ensemble, and the Prelude (9/8) and Fugue in C Major revealed yet other ensemble possibilities. Brisk tempi and a vital rhythmic pulse characterized this exemplary performance, only occasionally disturbed by a certain abruptness at the final cadences.

The beautiful flute stops of this organ were heard to good advantage in the Adagio movements of the Mozart, written for a mechanical clock-organ, and a reed en-



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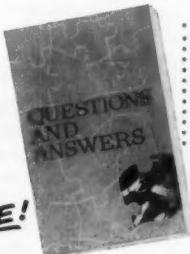
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semble alternated with brilliant mixtures in the Allegro movement. Although a clock-line regularity was not maintained, the intricate Allegro was played with much spirit and precision.

The sensitive performance of the Brahms chorale prelude proved that it is not necessary to have a row of "swell" pedals and a multitude of celestes and tremulants for a satisfying interpretation of the Romantic repertoire. The listener does not tire of the softer flutes and smooth strings of this organ, and the design of the chorale prelude was highlighted by subtle articulation and rhythmic flexibility.

Roger Sessions' Chorale No. 1 received an exciting performance and was ideally suited to the instrument. The clashing chord progressions and florid coloratura passages were made crystal clear by the brilliant full ensemble.

TAO thanks Dale Peters for his willingness to step in and assist reporter Hilti in this fine manner. We also wish him Godspeed and the best of everything for his year's study abroad. —The Editor.

LECTURE: ORGAN FLOWERS AND ANTHEM WEEDS, by Austin Lovelace.



Dr. Lovelace might well be termed the Dale Carnegie of the organ profession because he always seems to be able to say a great deal of important things and yet remain extremely entertaining while he is doing it.

He began by stating that, repertoire-wise, we are in a rut. We have produced a paradoxical repertoire which contains mostly good organ music but largely inferior choral music—thus the title of the lecture. It seems we owe our "organ flowers" to the unfailing efforts of Guild examinations, performances at Guild conventions and conclaves, while our "anthem weeds" probably are due to the multiple choir system, non-conscientious publishers, or perhaps to just poor choirmasters. This anthem weed problem, he stated, might be due in part to the fact that an organist pays for his music, while the church pays for choral music.

Granting that organ music is in such a better state of affairs than choral music, Dr. Lovelace dwelt completely thereafter on the latter. If I may pass on a few points of his advice, I would list them as follows:

- 1—Use judgment in the choice of text.
- 2—Avoid "oohs," "ahs" and things that are "perty and sweet," sentimentality and blasphemy.
- 3—Note that music should be subservient to the text.
- 4—Avoid lushness of multipart (there are some exceptions, of course, such as the multipart music of the great polyphonic periods).

5—Avoid musical clichés.
6—Study the ecclesiastical modes and their incomparable melodies.

7—Discriminate between poor music and good texts; for example, *Kyrie eleison* may be found in all types of music, from plainsong to the worst Victorian.

8—Avoid accompaniments if the organ (or the organist) is inadequate.

9—Conform to whatever liturgical rules you are bound to follow.

10—Choirs are not incapable of great music—directors may be. (Here, Dr. Lovelace was not confusing great music with difficult music).

11—Do not underestimate the appreciation of the congregation; however, their appreciation is often a difficult matter. We may work for months on a piece which allows the congregation only three minutes in which to appreciate it. After all, appreciation is life-long—there is no end to it.

Finally, Dr. Lovelace left us with some brief qualifications for good choral music. These were, simplicity (of motivation), beauty, sacred text, with the purpose being worship, not entertainment or background music. J. F.

WENDEL WESTCOTT, in carillon recital. Church of St. John the Divine.



Preludium
Les Abeilles
Moment Musicale
Folk Songs
Ik zag Cecilia komen
Old folks at home
Intermezzo
Serenade (Eine Kleine Nachtmusik)
Hymn Tunes
Nicaea
Eventide
Jesu, Joy of man's desiring
See, the conquering Hero comes
Passacaglia

Clement
Couperin
Schubert

Flemish
American
Van Hoof
Mozart

Bach
Handel
Badings

Usually, there is no half measure in appreciation of carillon music. Depending upon one's background and experience in listening to bells, one either loves it or dislikes it. This recital, however, could have been the deciding factor in converting even the people who most dislike bell music, for it was one of the finest demonstrations of the art that I have heard.

Concerning the music first, let us remember that there is not a large repertoire of pieces actually composed for bells, and I hasten to add that by their very nature, carillons have consistently played music "for the people," which of course indicates transcriptions.

On this program, there were only three pieces originally composed for the instrument—those of Clement, Van Hoof and Badings. Oddly, it is relatively safe to dispense with any description of familiar tunes when transcribed for bells, for everybody knows what this sounds like; and yet it is comparatively difficult to describe a real bell piece. As the chaconne passes through its many variations, the carillonneur is put to the toughest test in

playing all the notes, not to mention the facet of artistry. It runs the gamut of contrast in these variations which closed this recital, and uses chords, rolls, arpeggiation, tremolos and what not. In short, it is a workout!

The carillon at St. John's is fairly large in number of bells yet not so varied in range. Most of the bells are quite small; however, I found this extremely pleasing; big bells have a way of producing overtones which are well nigh impossible to accept as consonant in chords, yet the higher pitches sound silvery and beautiful. The instrument was made by Petit and Fritsen, considered by many to be the finest Dutch foundry today.

Mr. Westcott is a graduate of Michigan State University. He spent a year in the Carillon School at Malines, Belgium; and in July of 1957, took a diploma which awarded him the highest rating ever given by that school. In my own unschooled opinion, he is the finest artist I have ever heard "on the bars." In contrast to so many who play the bells with practically the same dynamic level continuously, he has a fine technique of dynamic contrast. He makes crescendi, climaxes, and various shadings which are rarely heard with bells.

The Passacaglia was indeed one of the highest musical experiences I can remember; the variations proceeded to a climax near the middle where the carillonneur bore down on the arpeggios, then altered the mood completely in softer delicacy, crescendoing again at the end. Congratulations, Mr. Westcott, for an unexpected and unusual musical treat on an ancient musical friend, the carillon.

J. F.

LESLIE P. SPELMAN in recital. Church of St. John the Divine, assisted by women's voices and a brass quartet.



Suite du Premier Ton
Chorale Prelude

Clérambault
Bach

Das alte Jahr vergangen ist

Bach

Passacaglia and Fugue

Poulenc

Litanies a la Vierge noire

(for women's voices and organ)

Brown

Sonatine No. 7

March

Bohnhorst

Bicinum

Buhler

Gigue

Monnikendam

Ostinato

Prelude on the Hymn "Slane"

Noel en Trio

Concerto in D Major for Organ and Brass

Allegro

Andantino

Rondino

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Following directly upon the carillon recital remarked upon above by reporter Fisher, Leslie Spelman, director of the music department of the University of Redlands, and assisted by a women's chorus and a brass quartet, presented a program of widely varying content.

For many in attendance the concluding work was perhaps the high point of the evening, for brass instruments with organ is for many people an ear-exciting combination. In this instance, however, greater success would have been achieved had brasses been in better tune with the organ, and the organ in better tune with itself, and finally, if the room had been more gracious to musical sound acoustically.

As a matter of fact, the room's acoustical deadness affected the whole evening adversely, and served to again point up the fallacious thinking of architects, clergy and others concerned that a worship area must resemble acoustically the inside of a match box.

The Church of St. John the Divine is in many ways attractive visually, especially the exterior. I imagine some might find the interior a bit theatrical in the altar area, with its tinted floodlighting. My personal reaction to the visual impact of the church's interior was that contemporary materials and technologies had been used in such a manner as to make it look—aside from the very beautiful stained glass—a bit cheap in quality.

The music heard in this recital up to the Poulenc suffered from a too detached style of playing for such a dead acoustic—things had a disjointed effect which made the music's horizontal flow difficult to follow. It is my guess that Dr. Spelman is accustomed to playing in a far more reverberant auditorium. With the regrettably increasing amount of acoustically treated churches and concert halls and their reverberation-time measurements of almost less than nothing (especially when the space is filled with listeners), it becomes more and more apparent that if organists wish to be successful in recital performance or music in worship they simply must recognize and compensate in their playing for all this. I do not intend to go into this matter at this point, but the adjustments indicated have been dealt with before in TAO pages, will be seen again.

TAO reporters, in past issues have stated repeatedly the results of playing by organists who are either not aware of or who choose foolishly to ignore that the technical approach to organ playing demands compensating revision as related to acoustical environment. It would pay performers to glance back through these recitals reviews and ponder the comments made.

In the light of my comments above, I feel it would not be fair to make specific remarks on Dr. Spelman's performance other than to state that from the Poulenc to the end of the program the acoustical impact on the music was not quite so viciously apparent.

Voices and organ combined effectively in this rather attractive petition by the provocative Poulenc. Brown, Bohnhorst (who died in 1956), and Buhler are all American composers. Whether or not these compositional efforts were liked by listeners is somewhat beside the real point. Of greater note is that compositions by Americans were given a hearing—a fact that I regret to state is nowhere near sufficiently in evidence on organ recital programs by American organ recitalists.

As TAO for last February disclosed, Dr. Spelman, like all too few other organists who appear internationally, has done a considerable service to contemporary American organ composers by disseminating both performances and

the literature itself in numerous countries abroad.

As the July issue disclosed, he has also done contemporary Dutch organ music a like service in his recital appearances this season in this country. For fostering such international cultural exchange Leslie Spelman is to be congratulated. His activity in this particular area should be emulated by other American organ recitalists.

R. B.

FRIDAY, JUNE 27

SOLEMN MASS, St. Mary's Seminary Chapel. Music by the Gregorian Chant Schola, the Rev. Victor DiPrimeo, director; Theodore Marier, organist.

Preludes on Gregorian chant themes

Chorale Prelude on "Kyrie fons bonitatis"

Bach

Postlude on "Salve Regina"

van Hulse

Prelude on "Ubi caritas et amor"

Demessieux

Toccata, Fugue and Hymn on "Ave Maris Stella"

Peeters

Chants of the Mass

Introit: Salve Sancta parens

Kyrie eleison: Mass II, Fons bonitatis

Gloria in Excelsis: Mass X, Alme Pater

Gradual: Benedicta es

Alleluia and Versicle

Offertory: Ave Maria

Organ Offertory: Pastoral on the Sanctus of Mass XI Woollen

Sanctus and Benedictus: Mass X

Agnus Dei: Mass X

Communion: Beata

Organ Recessional

Les Acclamations Carolingiennes

Langlais

Friday morning we stirred a bit earlier to transport ourselves to the new Chapel at the Seminary just outside the metropolitan area of Houston. I must apologize that, although there was a carillon program presented before the service, it was not announced and therefore I did not arrive in time to hear it. I am told it consisted of hymns played on these bells, and so the spacious surroundings must have been greatly enhanced by this music for those who did arrive in time.

This was a liturgical service of the most intelligent plan, the finest blend of artistry and participation, and all of the highest order. The chapel itself is a model of good taste and intelligent selection of appointments. Architecturally, the chapel is of basilica type, with the apse treated in marble and mosaic. The baldachino over the altar is a fine piece of work and contains a small shell, done in the same mosaic as the ceiling above it, and which cleverly projects the voice of the celebrant.

Choir and organ, of course, are in the rear gallery, and the nave seating is divided in collegiate style. The acoustics are good, although a bit dead for my taste. All of the choral music sung in the apse, when facing marble and mosaic, sounded superior to that sung from the rear gallery, where the source of sound was much nearer the ceiling, which, incidentally, is loaded with a considerable covering of acoustical "pancake."

The address—"The Function of the Liturgical Choir"—given by Fr. DiPrimeo was a masterpiece of succinct liturgical explanation. Mainly, he described the facts that during the school term, the Ordinary of the Mass is sung by everyone in the nave, while the Propers and so forth are sung by the choir in the rear gallery. He pointed out the perennial need to understand liturgical music as an integral part of worship, not an aid to it.

If I may anticipate my conclusions at this point, I wish that, on such occasions as this where such a fine lecture is so beautifully demonstrated by those participating, there could be either a written or even a verbal commentary for the uninitiated to follow during the actual progress of the service. While the explanation was as succinct and clear as I have heard, and not so elaborately sung

as would confuse anyone, I still found myself wondering if the average person would really know the Ordinary from the Proper. To those who do not use it, Gregorian chant sounds very similar, no matter which item of the service is being sung, and it is extremely difficult for even some good Roman Catholics to know the complete structure of the Mass, much less for Protestants to follow all this intelligently. Truly, this was a service and not an exhibit, but let us not forget the real progress made when full understanding of a service is made possible.

The choir sang all of the service, both Ordinary and Proper, and even though their number was considerably reduced from usual strength, the effect was complete and thoroughly artistic. If there should be any criticism of this service, I think one could safely say that the music sounded a trifle precious, due to its extreme artistic endeavor, but this is so small a point that perhaps it is not worth mentioning. Furthermore, I should suspect that the presence of seminarians who sing the Ordinary may provide a need for the more refined singing of the Proper by the choir.

In closing, I must commend the exceptionally fine singing by the celebrant, and the excellent organ playing by Mr. Marier. The entire service was one of devotion, superior instruction and a model of Roman Catholic worship.

J. F.

RAY PYLANT FERGUSON, winner of the AGO Young Artist competition 1958, in recital. Second Baptist Church (See Stoplists).

Prelude and Fugue in C Major	Böhm
An wasserflüssen Babylon	Bach
Allein Gott in der Hoh' sei Ehr' (trio)	Bach
Prelude and Fugue in D Major	Bach
Variations sur un Noel	Dupré
Wer nur den lieben Gott lasst walten	Walcha
Ich ruf zu dir, Herr Jesu Christ	Walcha
Ach Gott vom Himmel sieh darien	Walcha
Dieu parmi nous	Messiaen

Once more congratulations are due to the AGO for bringing to the attention of the Guild the excellent talent being brought to perfection in our country today.

Ray Pylant Ferguson's recital, played from memory, was another highlight of the convention. Mr. Ferguson is at present assistant professor of organ at the Southern Baptist Seminary and organist and choirmaster of Central Presbyterian Church, Louisville, Kentucky. He held a Fulbright scholarship for two years study with Helmut Walcha in Frankfurt/Main, Germany. He holds a Master of Music degree from Syracuse University where he was a student of Arthur Poister.

I should like to recommend that AGO program chairmen had better sign up Mr. Ferguson before his fee catches up with his playing!

Mr. Ferguson's playing was colorful, accurate, and rhythmically interesting. After the introduction in the Bach Prelude and Fugue, the Prelude was played in a quiet flowing manner with pleasing flute color and interesting manual changes. The Fugue began with bright, almost delicate registration and with steady rhythmic drive built up to a climax that would have been exciting on a more brilliant instrument.

Agogic accents on the massive left hand chords before the final pedal solo and a broad ritard at this point demonstrated that this artist is not a slave to mere metronomic time keeping, but one who knows what the music has to say and is not afraid to say it.

After a magnificent presentation of the Dupré Variations the audience broke into spontaneous applause, the second such display at the convention.

The Helmut Walcha chorale preludes were presumably played as the composer would have them, since Mr. Ferguson studied with him for two years. Reed solos with tremolo for the cantus firmus were used with appropriate registration for the counterpoint. "I call to Thee" must have represented in the composer's mind either a vehicle for composition, or a happy plea, for the counterpoint danced around the cantus firmus, zigging and zagging in merry fashion.

It wasn't until we heard the concluding work that we realized fully why most of the registration throughout the recital sounded almost delicate. In order to play with variety and color, Mr. Ferguson was obliged to keep his registrations on the pastel side. It is the mark of a true artist to recognize the instrument he is playing, and produce accordingly. Mr. Ferguson is such an artist. E. H.

CONCERT by the TEXAS BOYS' CHOIR, George Bragg, director; Istvan Czelenyi, associate director; Stanley Shepelwich, organist; Beatrice Schroeder, harpist. Trinity Episcopal Church.	Gregorian Hassler
Kyrie (choir, with organ, antiphonally)	Bach
Cantate Domino	Mendelssohn
Jesu, joy of man's desiring	Brahms
Cantata—Hear my prayer	Verdi
How lovely is Thy dwelling place	Kodaly
Laudi all Vergine Maria (Four Sacred Pieces)	Britten
Ave Maria	
A Ceremony of Carols	
Wolcum Yole	
There no rose	
That yonge Child	
This little Babe	
Deo gracias	
(harp accompaniment)	
Glory to God	Adams
The Lord's Prayer	Malotte
Alleluia (ms)	Peck

Beauty flowed into the convention at Trinity Episcopal Church with the singing of this well schooled, happy-appearing choral organization of boys under George Bragg's detailed direction. These boys sang with the quiet assurance, dignity, accuracy and ease which bespeaks careful, disciplined training. Added to this was the apparent fact these were happy youngsters—boys who enjoyed what they were doing, who had a great liking and respect for their director. And I believe this director is as fond of these boys as of the musical trails down which he led them.

The opening Gregorian Kyrie was chastely and worshipfully sung. Hassler's canticle setting was eloquent even though some might quarrel with a choral trick or two noted, but this is indeed a minor point and did no actual disservice to music or composer.

Bach, Mendelssohn, Brahms and Verdi were all excellent, the boys seldom wavering from accurate pitches, and always seeming easily sure in performance. The Verdi complexities were handled with special aplomb. If more is not stated about these pieces, it is not with intent of slight but rather the exigencies of repertorial space.

The ever-lovely Benjamin Britten Ceremony sparkled and danced its way to sheer delight for this listener, and David Zepeda, the soloist in "That yonge Child" sang with an exquisitely clear quality and ease which belied the nervousness he told this reporter he felt. I think Britten would have been completely captivated to have heard this performance of his charming opus by the Texas Boy's Choir.

Of the final group I shall mention in detail only the last piece, for the first, while nice enough, had nothing particularly outstanding about it and the second I would just rather ignore even though it was sung magnificently.

I shall hope that the Peck "Alleluia" will find its way soon into a publisher's catalogue for it is rewarding stuff

in a relatively contemporary idiom which would enhance the repertoire of any well trained choral group. Again, thanks to Mr. Bragg, his associate director, organist, harpist, and above all his thoroughly delightful and real boys—thanks for those moments of beauty. R. B.

SMALL ORGAN DEMONSTRATION by CHARLES McMANIS

This demonstration followed immediately upon the choral performance remarked upon above and was a lecture-demonstration by Mr. McManis, using the organ he had built and had installed in Trinity Episcopal Church expressly for this occasion (the Stoplist appears in the appropriate columns on another page).

I've no intent to even try and quote from the ever-engaging Mr. McManis. Those interested in his ideas on organ design, voicing and all that sort of thing may secure this information by writing for his booklet "The Small Organ" which I am sure he would be happy to send. His address will be found in the TAO directory on the inside back cover of this issue.

I will state, however, that I found this organ to have a gentle, pleasing sound which did not tire the ear. Although I am sure it was not intentional, I cannot escape feeling that had Mr. McManis played and discussed music and this organ—music of various periods and composers in addition to Bach only—he would have helped immeasurably to disprove the fallacious notion that an organ such as this is limited to relatively few schools of composition.

I wonder how many in attendance noted the small, round "St. Cecilia" window directly above the organ?

This reporter is venturesome enough to hope that when the instrument is installed in its permanent home in the rear gallery of All Saints' Church, East Lansing, Michigan, that the unenclosed portions may be given the assistance of a shell which can aid in projection, even though this mode of procedure does not yet appear to have found very wide favor with many American organ builders.

R. B.

VIRGIL FOX in recital. First Presbyterian Church (See Stoplists).



Grand Pièce Symphonique
Festival of All Saints
Introit
Lento
Prelude and Fugue in G minor
Giga

Franck
Tournemire

Brahms
Bossi

Hebble
Jongen

Nave
Symphonie Concertante

I have heard Mr. Fox play Franck's big symphonic piece several times and have always thought it one of his finest achievements in the performance of organ music. While many do not share my enthusiasm for this piece, I remain undaunted in my admiration of all the opus has to say, the way in which it is said, and I feel it is a pity that more organists do not share it with the recital public.

Franck is so often called a mystic that it would seem superfluous to dwell on this accepted fact. However, I think we are not so often reminded that St. Clothilde, where Franck played for many years, is a building where mysticism lurks in every shadow and permeates the whole edifice. It is possible that Franck might have been appointed to some other church in Paris, had fate decreed, but I for one find it hard to imagine his music in the surroundings of such a church as, say, St. Eustache.

I would go even so far as to say it is very likely that the atmosphere of St. Clothilde and the mood it inspires, immediately one steps into the gloom of its nave, may have had a great deal to do with the profound mystery of Franck's music. This is not to say that Franck would not have been Franck without St. Clothilde, but it is certain that the lovely old church did not deter what he most definitely felt in the depths of his soul.

Mr. Fox knows St. Clothilde, and he of all sensitive people would be sure to perceive the particular atmosphere for which the church is famous. He would also be the most likely to know how to project the mood of this building into a piece like that with which he opened his recital. Whether he has actually thought of this idea in these stated terms, however poor, I haven't the slightest knowledge, but I have often been aware that he does exactly this (at least for me) every time he plays it. The First Presbyterian Church, with its classic coldness of Greek-revival architecture, is hardly the atmosphere in which to try to stage the shadowy mysticism of St. Clothilde, but again Mr. Fox took me into the realms I have felt when wandering about that old Paris church. I believe I have heard him play the work with more technical perfection, but it was magnificently presented, nonetheless, and I would describe the performance as masterful.

The two Tournemire movements were a dynamic contrast to Franck, even though they are shrouded in more mystery than the latter. Like most of his music which I know, I found these to be mood paintings of the highest order and Virgil Fox played them with distinction.

Brahms' preludes and fugues, noble and characteristic of this master, are infamous for being extremely difficult to hold together. Mr. Fox not only held this work together but played it with a determination which added to its fervency. I should have preferred less of a blast of sound at the end of both the Prelude and Fugue, for I feel he would have achieved just as much and would have been a bit more in character with the form Brahms was attempting to exploit; however, the registration was in character with Mr. Fox's style and was not offensive.

After intermission, we assembled once more for the balance of the recital, preceded by one of Virgil Fox's now anticipated speeches. After brief comments upon the Bossi and Hebble works, he proceeded to entertain his listeners with a description of the Jongen piece, which necessarily involved a description of the service of dedication of the rebuilt Riverside Church organ. I shall not divulge the nature of this amusing discourse, but shall excuse my omission of the facts by stating these are the

things you miss when you do not come to AGO conventions. Suffice it to say that the Riverside Church organ dedication must have been unforgettable.

I found the Bossi Giga just the right bit of frosting for this section of the recital, yet I cannot state such praise for the Hebble piece. Entitled Nave, it seemed best described by a fellow conventioneer as "a tone poem depicting a blind man who entered the nave by mistake and was trying to find his way out." Moreover, as naves go, it did seem to include the usual characteristics: long, dim and narrow.

The Jongen work is a transcription of that piece which was performed as a concerto by the New York Philharmonic Orchestra and the organ at the above-mentioned Riverside Church dedication. Recalling the emotional impact of that spectacle, Mr. Fox reworked the piece to include most of the organ and orchestra parts, played now as organ solo. I am sure Mr. Fox is one of the few organists who could play it, a real *tour de force*, as he described it, and the performance was eminently successful. This was Virgil Fox at his best, playing a piece that is well written, dazzling entertainment at its finest. The piece has no profound musical message, it could be trite if performed by a dilettante, but no one left First Presbyterian Church without feeling that Jongen and Fox had given us a notable example of organ virtuosity with no holds barred.

J. F.

The final scheduled event of the AGO Houston convention was a Texas-style barbecue and rodeo, at the Rockin' R Ranch, some 27 miles from convention headquarters. The trip, I imagine, was uneventful, if slightly bumpy and dusty, due mostly to the inevitable ripping up of landscape to make way for automobile expressways and the like.

There is not very much one can state about a barbecue which would not be redundant, so I shall merely recount that the food was delicious, plentiful, and enjoyed by all. There were a few speeches following the meal, and a ten-gallon hat presented to retiring President Elmer, after which we trooped to nearby bleachers for a sort of rodeo, without bulls. The horses and riders were equally entertaining, especially one quite young girl on a pony, who impressed us all with her terrific horsemanship. This performance was followed by a square dance, in which, at one point, some of our profession's more staid members enjoyed letting their hair down a bit. This is the sort of thing conventions should have more of, to put it ungrammatically.

The convention closed later, back at the headquarters hotel, in and around the pool, and elsewhere. If this statement leaves doubt in any minds, I would join reporter Fisher in suggesting you attend a convention sometime. After packing his duds toward catching a morning plane, this reporter also enjoyed himself in the customary pursuits of late evening entertainment. R. B.

SOME CONCLUDING REFLECTIONS

Your editor is no different from anyone else—when you get a few days away from a convention and have recovered sufficiently from same, so many things alter into a more proper, lucid perspective which permits calm reflection and evaluation.

The following may be considered in the editorial department of remarks on such an occasion. First a word about exhibits and displays at conventions.

No convention is complete without areas in which the wares of those whose products are used by those in at-

tendance, in the course of their duties. At this convention the Hall of Exhibits housed such displays in a labyrinthine corridor which allowed many to offer their services and products in a relatively small if considerably circuitous space.

A word of congratulation should be given Houston convention planners for an events schedule which actually allowed a bit of time here and there for registrants to become acquainted with the music, books, records, choir gowns, organs, harpsichords and other items to be seen, discussed and explored.

That electronic instruments (with the exception of Maas-Rowe and Schulmerich chimes) were purposely excluded was a slightly defiant gesture on the part of convention officials which in some ways may be understandable, but in other ways a somewhat empty gesture since electronic instruments are here to stay.

Just one more thought which might be in the nature of the hint department for future convention planners. Those merchants who purchase exhibit space at conventions should be extended as full "recovery possibilities" as permissible. It costs far more money than most have any idea to bring an attractive exhibit, set it up, "man" it during the convention days, service it, and finally tear it down toward shipping it back "home."

Ample and stated times should be included in convention agendas for registrants to get acquainted with this important facet of convention life. And beyond this, convention planners should officially and fully recognize exhibitors, in print and otherwise—the gratitude of these exhibitors would be unbounded by such action. Houston officials are to be congratulated for listing daily open hours for viewing exhibits, and for recognizing exhibitors by name.

Again, TAO wishes to extend heartiest congratulations to convention chairman Ossewaarde and every one of his many committees and committee members for an intelligently planned meeting. TAO also has words of praise to Houston AGO Chapter Dean Herbert Garske (we apologize for having inadvertently taken away your position and having given it to Jack Ossewaarde in the June issue), the other officers, and the members of the host chapter for a job so well done.

As any Houstonite can now agree, a convention is no small undertaking. May future convention planners be so successful!

R. B.

IMPORTANT ANNOUNCEMENT

Change of Address

TAO reminds you that we require AT LEAST FIVE WEEKS to process your change of address so that you will not miss any issues.

It is most important when notifying us of a change of address that you include your name, old address, and subscription number clipped from the mailing envelope, along with your new address. Please include mailing zone numbers so that you may insure TAO issues reaching you as speedily as possible.

TAO GOES TO OTTAWA

THE AMERICAN ORGANIST is happy to announce that it will report in full the Canadian College of Organists Convention to be held in Ottawa, August 26 through 28.

This TAO report will be published in the October issue and will be complete with pictures and text concerning all convention events. So far as we know, this is the first time a United States magazine has reported in full this annual event, considered one of the most significant musical meets in the Western Hemisphere.

Highpoints of this convention are given below.

TUESDAY, August 26:

1:30 p.m.: Carillon Recital by Robert Donnell, Dominion Carillonneur.

2:00 p.m.: Tour of the Parliament buildings.

4:30 p.m.: Recital by Godfrey Hewitt.

5:00 p.m.: Evensong, Christ Church Cathedral.

8:30 p.m.: Recital by Marilyn Mason.

WEDNESDAY, August 27:

10:00 a.m.: Lecture by Leo Sowerby on "The Duties of Church Musicians."

2:00 p.m.: Bus Tour of the city.

8:30 p.m.: Choral and Organ Recital by The Convention Singers, and Victor Togni.

THURSDAY, August 28:

10:00 a.m.: Recital by Frederick Geoghegan, with the New Chamber Music Ensemble.

3:00 p.m.: Recital of CCO examination pieces by Gerald Wheeler.

6:30 p.m.: Convention banquet.

As stated above, these are the musical high points of this convention, in addition to which are several interesting social and "fun" events.

Last-minute registrations may be made by writing Mrs. P. Pirie, General Secretary, Canadian College of Organists, 79 Empress Avenue, Willowdale, Ontario, Canada.

Stoplists

CHRIST CHURCH CATHEDRAL

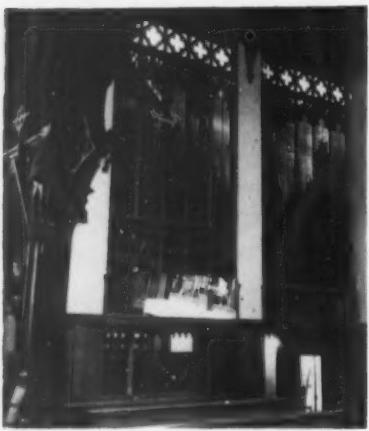
Houston, Texas

AEOLIAN-SKINNER ORGAN CO., INC.

Boston, Massachusetts

Opus 976, installed in 1938.

All ranks are full compass and "straight" unless otherwise noted.



PEDAL

Principal, 16 ft.
Violon, 16 ft., (Gt.)
Bourdon, 16 ft.
Quintatone, 16 ft., (Ch.)
Octave, 8 ft.
Violon, 8 ft., (Gt.)
Spitzflöte, 8 ft.
Flute, 8 ft., (Ped.)
Quint, 5 1/3 ft.
Choralbass, 4 ft.
Nachthorn, 4 ft.
Blockflöte, 2 ft.

Mixture, 3r, 3 1/5 ft.
Posaune, 16 ft.
Trumpet, 8 ft., (Ped.)
Clarin, 4 ft., (Ped.)

GREAT

Violon, 16 ft.
Principal, 8 ft.
Diapason Conique, 8 ft.
Holzdeckt, 8 ft.
Principal, 4 ft.
Rohrlöte, 4 ft.
Quint, 2 2/3 ft.
Superoctave, 2 ft.
Fourniture, 4r, 1 1/3 ft.
Chimes, 25 notes (in Choir box)

SWELL

Geigen, 8 ft.
Stopped Diapason, 8 ft.
Viole de Gambe, 8 ft.
Viole Celeste, 8 ft.
Echo Salicional, 8 ft.
Geigen Octave, 4 ft.
Fugara, 4 ft.
Traversflöte, 4 ft.
Nazard, 2 2/3 ft.
Octavin, 2 ft.
Grave Mixture, 3r, 2 ft.
Plein Jeu, 3r, 1 ft.
Bassoon, 16 ft.
Trompette, 8 ft.
Hautbois, 8 ft.
Cromorne, 8 ft.
Clairon, 4 ft.
Tremulant

POSITIV

Gedackt, 8 ft.
Nachthorn, 4 ft.
Nasat, 2 2/3 ft.
Blockflöte, 2 ft.
Terz, 1 3/5 ft.
Sifflöte, 1 ft.
Zimbel, 3r, 1/2 ft.

CHOIR

Quintatone, 16 ft.
Viola Pomposa, 8 ft.
Viola Celeste, 8 ft.
Concert Flute, 8 ft.

Dolcan, 8 ft.

Dolcan Celeste, 8 ft., (GG)

Zauberflöte, 4 ft.

Flageolet, 2 ft.

Corno di Bassetto, 8 ft.

Tremulant

Trompette Harmonique, 8 ft., unenclosed

The following information was furnished TAO by Mr. Roy Perry, finisher for Aeolian-Skinner and its Texas representative.

Christ Church is in the vaguely Gothic style that was employed 50 or 60 years ago for the construction of churches, jails, and warehouses; and although it is not lacking in charm, the building is most unknd to music of any sort. Choir and organ are separated from the nave by a handsome but practically impenetrable screen, and whatever sound survives is cruelly muffled and distorted by a wall-to-wall carpet.

Built to the specifications of Edward B. Gammons, the organ was scaled and voiced in what might be called the early Harrison manner, so successfully carried out at the Church of the Advent, Boston, and the Gorton School Chapel. These Aeolian-Skinner organs of the thirties are generously complete in all departments, and are characterized by gently blown, very cohesive ensembles, eminently satisfying under normal acoustical conditions.

In 1955, Jack Ossewaarde asked Mr. Harrison if some tonal revision could be made in the organ to compensate for acoustical difficulties, and the writer was assigned to this work. It seemed undesirable to risk swamping the choir by making the organ louder, but we found that we could intensify the color a great deal, without raising the general strength, by employing a changed relationship between the foothole and the flue (this was simply in line with Mr. Harrison's later voicing techniques), and the organ was refinished along these lines. The original English reeds were replaced with reeds of French type, of the same strength, but more intense in color.

The results of this renovation were gratifying.

THE AMERICAN ORGANIST

ing, but the acoustical problem remains. The Aeolian-Skinner Company has asked permission to make a temporary installation of its electronic acoustical apparatus for the AGO convention (see comments in other columns), and it is hoped that this will allow the full beauty of the organ to be heard in the cathedral.

FIRST PRESBYTERIAN CHURCH

Houston, Texas

AEOLIAN-SKINNER ORGAN CO., INC.

Boston, Massachusetts

Opus 912-A, installed in 1949.

All ranks are full compass and "straight" unless otherwise noted.

PEDAL

Bourdon, 32 ft., (GGGG#)

Principal, 16 ft.

Bourdon, 16 ft.

Lieblich Gedeckt, 16 ft., (Sw.)

Quintatone, 16 ft., (Gt.)

Dulciana, 16 ft., (Ch.)

Principal, 8 ft.

Flute, 8 ft.

Still Gedeckt, 8 ft., (Sw.)

Quint, 5 1/3 ft.

Superoctave, 4 ft.

Flute, 4 ft.

Blockflöte, 2 ft.

Furniture, 4 ft.

Bombarde, 16 ft.

Trumpet, 8 ft., (Ped.)

Clarion, 4 ft., (ed.)

GREAT

Quintatone, 16 ft.

Diapason 1, 8 ft.

Diapason 2, 8 ft.

Bourdon, 8 ft.

Spitzflöte, 8 ft.

Principal, 4 ft.

Rohrflöte, 4 ft.

Quint, 2 2/3 ft.

Superoctave, 2 ft.

Furniture, 4 ft.

Cymbel, 3r

Trompette Harmonique, 8 ft.

Clairon, 4 ft.

SWELL

Lieblich Gedeckt, 16 ft.

Diapason, 8 ft.

Chimney Flute, 8 ft.

Viole de Gambe, 8 ft.

Viole Celeste, 8 ft.

Flauto Dolce, 8 ft.

Flute Celeste, 8 ft., (TC)

Principal, 4 ft.

Flute Triangulaire, 4 ft.

Flautino, 2 ft.

Plein Jeu, 3r

Fagotto, 16 ft.

Trompette, 8 ft.

Oboe, 8 ft.

Vox Humana, 8 ft.

Clairon, 4 ft.

Tremulant

CHOIR

Dulciana, 16 ft.

Diapason, 8 ft.

Viola, 8 ft.

Nasor Flute, 8 ft.

Dolcan, 8 ft.

Dolcan Celeste, 8 ft., (TC)

Gemshorn, 4 ft.

Koppelflöte, 4 ft.

Nazard, 2 2/3 ft.

Blockflöte, 2 ft.

Tierce, 1 3/5 ft.

English Horn, 16 ft.

Cromorne, 8 ft.

Rohrschalmei, 4 ft.

Harp

Celesta

Tremulant

The remarks are again those of Mr. Roy

AUGUST 1958

Perry, as sent to TAO.

This is a large church in the Neo-Georgian style; and although the only appreciable reverberation is in the bass, the room supports sound very well, and the organ speaks out freely. The voicing is bold and ringing; the Great chorus is balanced on a "straight line" basis, that is, the upperwork and mixtures are note-for-note the same strength as the Principals.

This treatment, characteristic of the work of Edmund Schulze and T. C. Lewis in England, ensures a flute-dominated ensemble; and such, notably successful, is the case here. The specification reveals other English leanings: two unison Diapasons and a pair of reeds on the Great, plus two more unison Principals on Swell and Choir. One might wonder if Mr. Harrison had a momentary nostalgia for his native land; but the sound of the organ is unmistakably Aeolian-Skinner, and certainly is not English.

There are many subtle beauties in this organ, and the quality of the voicing carries well throughout the room. Thus the listener can enjoy the music as much as the player does. This would seem to be an essential requirement for organ recitals especially, but is not often the case.

TRINITY LUTHERAN CHURCH

Houston, Texas

HOLT Kamp ORGAN COMPANY

Cleveland, Ohio



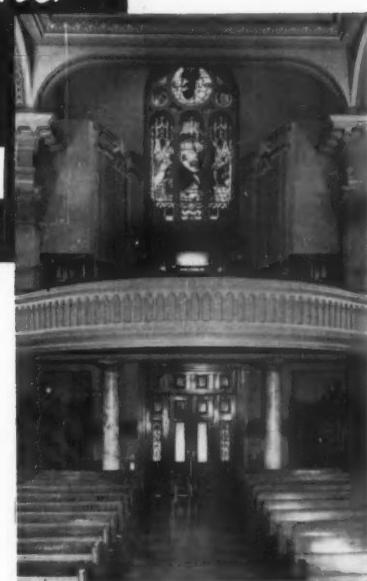
PEDAL

Subbass, 16 ft., 32 pipes
(Quintadrena, 16 ft., Gt.)
Octave, 8 ft., 32 pipes
Gedackt, 8 ft., 32 pipes
Choralbass, 4 ft., 32 pipes
Lugara, 2 ft., 32 pipes
Posaune, 16 ft., 32 pipes

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TURBINE COMPANY
HARTFORD 6, CONNECTICUT

Trumpet, 8 ft., 32 pipes
Clarion, 4 ft., 32 pipes

GREAT

Quintadena, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Singende Gedackt, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Doublette, 2 ft., 61 pipes
Mixture, 4r, 244 pipes
Trumpet, 8 ft., 61 pipes

SWELL

Rohrflöte, 8 ft., 61 pipes
Gamba, 8 ft., 61 pipes
Gamba Celeste, 8 ft., 61 pipes
Lieblich Gedackt, 8 ft., 61 pipes
Gemshorn, 4 ft., 61 pipes
Aeoline, 4 ft., 61 pipes
Flautino, 2 ft., 61 pipes
Dolce Cornet, 3r, 183 pipes
Fagott, 8 ft., 61 pipes
Schalmey, 4 ft., 61 pipes
Tremolo

POSITIV

Copula, 8 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Nazard, 2 2/3 ft., 61 pipes
Principal, 2 ft., 61 pipes
Nachthorn, 2 ft., 61 pipes
Tierce, 1 3/5 ft., 61 pipes
Fourniture, 3r, 183 pipes
Regular Couplers 6:
Pd.: G. S. P.
Gt.: S. P.
Sw.: P.
Special Couplers 3:
Gt.: G-4, S-4,
Sw.: S-4.
Combos 22: P-4, G-4, S-5, P-3, Tutti-6.
Cancels 1: General.
Crescendos 2: S, Register.
Full Organ Pedal (hookdown type)

DEMONSTRATION ORGAN
Houston AGO Convention
McMANIS ORGAN COMPANY
Kansas City, Kansas



This organ is to be installed permanently in the rear gallery of All Saints' Church, East Lansing, Michigan.

PEDAL

(Subbass, 16 ft., PF)
(Quintade, 16 ft., Gt.)
(Principal, 8 ft., PF)
(Quintade, 8 ft., Gt.)
(Octave, 4 ft., PF)
(Bassoon, 16 ft., PF)

GREAT

Quintade, 16 ft., 73 pipes
Spitzprincipal, 8 ft., 61 pipes
(Quintade, 8 ft.)
Octave, 4 ft., 61 pipes
Mixture, 3-4r, 1 1/3 ft., 220 pipes

SWELL

Stillflöte, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Gemshorn Celeste, 8 ft., 49 pipes
Rohrflöte, 4 ft., 61 pipes
Principal, 2 ft., 61 pipes
(Scharf, 3r, 2 2/3 ft., PF)
(Trumpet, 8 ft., PF)
Tremolo
Cougler 3: G/P, S/P, S/G.

MUSIC HALL

Houston, Texas
REUTER ORGAN COMPANY
Lawrence, Kansas

This instrument was built especially for this occasion and installed for the organ and orchestra concert featuring E. Power Biggs, review elsewhere in this issue.

PEDAL

Subbass, 16 ft.
Gedeckt, 8 ft.
Chorallbass, 4 ft.

GREAT

Bourdon, 8 ft.
Dulciana, 8 ft.
Principal, 4 ft.
Hohlflöte, 2 ft.
Mixtur, 3r
Cymbala

SWELL

Quintadena, 8 ft.
Rohrflöte, 4 ft.
Principal, 2 ft.
Quinte, 1 1/3 ft.
Sifflöte, 1 ft.

SECOND BAPTIST CHURCH

Houston, Texas
CASAVANT FRERES, LIMITEE
St. Hyacinthe, P. Q., Canada



PEDAL

Open Diapason (wood), 16 ft., 32 pipes
Violone, 16 ft., 44 pipes
Bourdon, 16 ft., 56 pipes
(Flute Conique, 16 ft., Gt.)
(Rohr Bourdon, 16 ft., Sw.)
Echo Lieblich Flute, 16 ft., 32 pipes
Quint, 10 2/3 ft., 44 pipes
Principal, 8 ft., 44 pipes
(Cello, 8 ft.)
(Bass Flute, 8 ft.)
(Octave Quint, 5 1/3 ft.)
(Super Octave, 4 ft.)
(Flute, 4 ft.)
Trombone, 16 ft., 56 pipes
(Fagotto, 16 ft., Sw.)
(Tromba, 8 ft.)
(Clarion, 4 ft.)

GREAT

Flute Conique, 16 ft., 68 pipes
Open Diapason, 8 ft., 68 pipes
Violon Principal, 8 ft., 68 pipes
Hohl Flute, 8 ft., 68 pipes
Gemshorn 8 ft., 68 pipes
Octave, 4 ft., 68 pipes

Rohr Flute, 4 ft., 68 pipes
Twelfth, 2 2/3 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3r, 183 pipes

SWELL

Rohr Bourdon, 16 ft., 68 pipes
Geigen Principal, 8 ft., 68 pipes
Bourdon, 8 ft., 68 pipes
Salicional, 8 ft., 68 pipes
Viola da Gamba, 8 ft., 68 pipes
Voix Celeste, 8 ft., 61 pipes
Principal, 4 ft., 68 pipes
Harmonic Flute, 4 ft., 68 pipes
Flautino, 2 ft., 61 pipes
Plein Jeu 4r, 244 pipes
Contra Fagotto, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Oboe, 8 ft., 68 pipes
Clarion, 4 ft., 68 pipes
Tremulant

CHOIR

Quintaten, 16 ft., 68 pipes
Viola, 8 ft., 68 pipes
Concert Flute, 8 ft., 68 pipes
Dulciana, 8 ft., 68 pipes
Unda Maris, 8 ft., 61 pipes
Violina, 4 ft., 68 pipes
Nachthorn, 4 ft., 68 pipes
Nazard, 2 2/3 ft., 61 pipes
Piccolo, 2 ft., 61 pipes
Tierce, 1 3/5 ft., 61 pipes
Clarinet, 8 ft., 68 pipes
Tremulant

ECHO

Rohr Flute, 8 ft., 61 pipes
Muted Viole, 8 ft., 61 pipes
Viole Celeste, 8 ft., 49 pipes
Salicional, 8 ft., 61 pipes
Gemshorn, 4 ft., 61 pipes
Coro d'Amour, 8 ft., 61 pipes
Tremulant
Echo Sub
Echo Super

ST. JOHN THE DIVINE

Houston, Texas
WICKS ORGAN COMPANY, 1954
Highland, Illinois



PEDAL

Diapason, 16 ft., 44 pipes
Bourdon, 16 ft., 44 pipes
(Quintaton, 16 ft., Gt.)
(Gemshorn, 16 ft., 12 pipes, Gt.)
(Dolce, 16 ft., Sw.)
(Octave, 8 ft.)
(Bourdon, 8 ft.)
(Cello, 8 ft.)
(Super Octave, 4 ft.)
(Gedeckt, 4 ft., Sw.)
(Nachthorn, 4 ft., Ch.)
Mixture, 3r, 96 pipes

THE AMERICAN ORGANIST

Bombard, 16 ft., 44 pipes
(Fagotto, 16 ft., Sw.)
(Trumpette, 8 ft.)

GREAT

Quintaton, 16 ft., 61 pipes
Diapason, 8 ft., 61 pipes
Second Diapason, 8 ft., 61 pipes
Gemshorn, 73 pipes
Harmonic Flute, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
(Gemshorn, 4 ft.)
Twelfth, 2 2/3 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Fourniture, 4r, 244 pipes

SWELL

Dolce, 16 ft., 12 pipes
Diapason, 8 ft., 68 pipes

Gedeckt, 8 ft., 68 pipes
Flauto Dolce, 8 ft., 68 pipes
Dolce Celeste, 8 ft., 61 pipes
Salicional, 8 ft., 68 pipes
Vox Celeste, 8 ft., 61 pipes
Spitz Principal, 4 ft., 68 pipes
Chimney Flute, 4 ft., 68 pipes
Flautino, 2 ft., 61 pipes
Plein Jeu, 4r, 244 pipes
Fagotto, 16 ft., 80 pipes
French Trumpette, 68 pipes
(Oboe, 8 ft.)
Clarion, 4 ft., 68 pipes
(Chimes, PF)
Tremulant
CHOIR
Geigen, 8 ft., 68 pipes
Nachthorn, 8 ft., 68 pipes
Dulciana, 8 ft., 68 pipes

Dulciana Celeste, 8 ft., 61 pipes
Zauberflöte, 4 ft., 68 pipes
Harmonic Twelfth, 2 2/3 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1 3/5 ft., 61 pipes
Clarinet, 8 ft., 68 pipes
English Horn, 8 ft., 68 pipes
Tremulant

SOLO

Diapason, 8 ft., 68 pipes
Doppelflöte, 8 ft., 68 pipes
Gross Gamba, 8 ft., 68 pipes
Gamba Celeste, 8 ft., 61 pipes
Zartflöte, 4 ft., 68 pipes
Harmonic Trumpet, 8 ft., 68 pipes
French Horn, 8 ft., 68 pipes
Orchestral Oboe, 8 ft., 68 pipes
Clarion, 4 ft., 68 pipes
Tremulant

IN OUR OPINION . . .

TAO staff writers report to you their own reactions and evaluations on the performance scene, on books, choral and organ music, and on recordings.

REVIEWS RECITALS AND CONCERTS

SERVICE OF MUSIC by Herman Berlinski, in celebration of the 25th anniversary of Hazzan David J. Puttermann; Synagogue Choir directed by Richard Korn; George Crook, organist; Park Avenue Synagogue, New York City, May 16.

KABBALAT SHABBAT: Welcoming the Sabbath
Organ Prelude
Ma Tovu

Lecho Dodi

Tov Lehodos: Psalm XCII
ARBIT LESHABBAT: Sabbath Eve Service

Borechu

Umaavir Yom (organ)

Ahavas Olom

Shema Yisroel

V'Ohavto

Silent Prayer (organ)

Mi Chomochah

Hashkivenu

Veshmrur: Exodus XXXI: 16-17

Reader's Kiddish

AMIDAH: The Silent Devotion

Silent Devotion (organ): Yihyeu l'rotson:
Psalm XIX:15

KIDDUSH: The Sanctification

Kiddush

CLOSE OF SERVICE

Va-anachnu Korim
Mourner's Kaddish (organ)
Adon Olom
Benediction
Organ Postlude

I am confident there is no one less qualified than I to make comment upon any service in any Synagogue, other than about the music itself and its performance. In fact, I am not altogether sure these remarks should really be under a Recitals and Concerts heading.

No matter where this event is found, of most importance is that a complete service of music was commissioned for this event and was performed with distinction, humility, drama and a real sense of worshipful devotion.

Berlinski's music for worship is thrillingly personal, highly devotional, and paints the requisite mood pictures without descending to the obvious or the trite. Would that it were possible in other faiths to create a service, from the organ prelude right through the postlude.

The Hebrew faith has done, and is doing much to further the cause of contemporary

composition for the purpose of worship. One could wish other faiths would emulate this pattern to so full an extent. As many are aware, this sponsorship of music—and many other arts as well—goes far beyond that for the synagogue, into secular fields, to offer an over-all picture of awareness to the importance of furthering the cause of music in general.

Of Mr. Berlinski's music itself I have spoken relatively little. I find it most difficult to remark on each of the many sections individually. I would rather go on to state that the performance of Cantor Puttermann was one of singular devotion and knowing musicality.

The Synagogue Choir sang superbly, something of a neat trick considering the odds. In this building, the choir is boxed in a hole, in a manner of speaking, and the organ speaks from openings spread far apart, one on either side of the front of the worship area. In other words, the accompanimental sound reaches the singers only by coming around corners.

George Crook made a fascinating thing of a sometimes complicated score, always bearing in mind this was worship music, yet never losing sight of dramatic possibilities inherent in the music. His ability at balancing the organ with the cantor, and with the choir was nothing short of uncanny, for reasons stated above.

R.B.

ORGAN AND HARPSICHORD RECITAL, Harold Muller, organist, and Eileen Washington, harpsichordist. Trinity Episcopal Church, San Francisco, May 4.

Prelude and Fugue in G minor
Five Pieces for Harpsichord

Buxtehude
Handel

William H. Barnes
Mus. Doc.

Organ Architect
Recitals

Author of
'Contemporary American Organ'
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School of Sacred Music

UNION THEOLOGICAL SEMINARY

New York

Preludes 46 and 47
 Air in G minor
 Air in B flat minor
 Passacaglia, Suite 7 in G minor
 Concerto in B minor Vivaldi-Bach
 Un poco adagio (Concerto in D Major) Haydn
 (harpsichord and organ)
 Three Chorale Preludes Kauffmann
 O Lord, I love Thee from my heart
 Dear Christians, one and all rejoice
 From heaven above to earth I come
 Concerto No. 3 in G Major Soler
 (harpsichord and organ)
 (First San Francisco performance)

The few people who attended this recital to hear some really fine music and two excellent musicians were truly rewarded. When I entered the church I wondered how the harpsichord alone and in combination with the organ would sound in this acoustically complex building.

I was surprised how clear, brilliant and interestingly varied everything was. Mrs. Washington used her small one-manual Mendel-Schramm instrument but the effects she was able to produce were similar to those played by other people on much larger harpsichords. She used the instrument in such an interesting and contrastive way that one never felt there were two stops only.

The five pieces by Handel showed the tonal resources and the brilliant technique of the performer. The slow movement of Haydn's concerto (which I consider written for piano, not for harpsichord) came off rather well despite the orchestral transcription sounding very heavy on the 4-manual Skinner organ. The Soler was sheer delight. This was really relaxed playing of two artists who gave their best performances in this light and airy work of the well-known Spanish composer.

Harold Mueller played the Buxtehude as clear as it was possible on this romantic organ; the different parts were well developed and articulated according to the rather difficult acoustics of the church. The same goes for the Vivaldi-Bach concerto in which the fugue was taken at a rapid tempo, whereas the final allegro was just the right speed for enjoying its rich contrapuntal structure.

In the chorale prelude of George Friedrich Kauffmann, Harold Mueller showed that even on an old E. M. Skinner organ Baroque music can be played rather well.

The idea of combining the two instruments in a recital was a most happy one; I hope soon again to hear something like this. Harold Mueller was the organist on May 11 in an excellent performance of Mendelssohn's oratorio St. Paul by the Calvary Presbyterian Church Choir of San Francisco, directed by Waldemar Jacobsen. Franz Herrenschwand

SPRING FESTIVAL CONCERT, Choir of St. Paul's Chapel; Columbia University Orchestra; Searle Wright, conductor-organist; soloists: Sheila Morse, Carolyn Gillette, John Sims, Charles Greene; Dale Peters, assistant organist. St. Paul's Chapel, Columbia University, New York, May 11.

Massa Salvatoris Bingham
 Veni Sancte Spiritus Dunstable
 Ode to Death Holst
 The City of Desolation Milner
 The Green Blade Riseth Wright

This final choral concert of the school year was performed well by the choir, orchestra and organist, and ably conducted by Searle Wright, the director of the chapel music.

Dr. Bingham's Mass is a cyclic, polyphonic work for chorus and organ and is designed for liturgical use. The Ordinary is set in a modern-modal idiom and is filled with deep religious feeling and mysticism. The Credo, meant to be intoned at the service, was not used. Dr. Bingham was pleased with the performance, and in spite of the fact that the work was written with boys' and men's voices in mind, he felt that the work lent itself well to the mixed choir rendition.

The Dunstable was written for soprano, alto, tenor and organ. It is polytextual, iso-rhythmic, and is based on a cantus firmus, Veni Creator spiritus, which is repeated three times in the tenor. The motet furnished delightful contrast to the contemporary works on the program.

Holst's Ode, written in 1919, is dedicated to those who lost their lives in World War I. The text is from the writings of Walt Whitman. The music matches the mood of the text and gives a feeling of weightless floating out of time and place, characteristic of Whitman.

Milner, in his City of Desolation, writes in a linear, twelve-tone idiom with some sections which are tonal and homophonic.

Searle Wright's work was performed for the first time with full orchestra. I have always enjoyed this piece, heard as it usually is with organ accompaniment, but with full orchestra it is really thrilling. It was a fitting climax to a program well planned and artistically performed.

Samuel Walter

MARYLIN MASON, with orchestra, Christ Church Cranbrook, Bloomfield Hills, Michigan, April 21.

Concerto in F Major Handel
 Classic Concerto Sowerby
 Connecticut Suite Bingham

The Detroit Chapter AGO and the Detroit Bohemians, the two most active professional music groups in the Motor City, joined forces for a program that proved to be one of the outstanding musical events of the season. Miss Mason was joined by an orchestral group drawn from the Detroit Symphony Orchestra, all members of the Bohemians, under the direction of the talented Felix Resnick, to present the major portion of Miss Mason's ICO concert given last summer in Westminster Abbey.

Critical acclaim flowed across the Atlantic following Miss Mason's performance in the Abbey, and this performance of the pro-

gram not only served to strengthen these opinions, but once again proved that we possess a superb artist in Marilyn Mason—one who is American to her finger tips—one of whom all Americans can be proud.

The opening Handel was a musical feast. It was one of those performances where everything went just right—tempi were absolute, phrasing impeccable, the spirit contagious! It was one of the most perfect examples of Baroque music we have heard in this area in a "live" performance."

The Sowerby concerto is one of this composer's finest works. The work is "classic" in concept, form, and in the interplay between solo instrument and orchestral ensemble. The melodies are tuneful and the fine construction makes for excellent listening. Miss Mason gave this work a definitive performance.

Seth Bingham's Connecticut Suite abounds in humor, dissonance and knotty musical problems. These were met with dispatch by Marilyn Mason and the orchestra to bring the evening to a brilliant closing. This was indeed a gala occasion. Kent McDonald

NEW RECORDINGS

Charles



Van Bronhorst

MARCEL DUPRÉ, Organ of St. Thomas Church, New York. Two MERCURY 12" LPs, available singly at \$4.98 each.

Record #MG-50168
 Pièce Héroïque; Three Chorals Franck
 Record #MG-50169
 Allegro (Symphony 6); Salve Regina Widor
 Prelude and Fugue in G minor;
 Triptyque, Op. 51 Dupré

At last we have two records which do justice to the talents of that dean of French organists, Marcel Dupré. This is also the record debut of St. Thomas' new organ as rebuilt by Aeolian-Skinner. Put M. Dupré with a magnificent instrument in sympathetic surroundings, give him superb engineering that captures every variation in color and dynamics, and the result can only be a thrilling musical experience.

Despite the several available LP versions of these four popular Franck works, no organist should be without Dupré's grandly styled performances. While some may disagree with certain registration and interpretive ideas, none will fail to appreciate the sincere and commanding artistry that is here reproduced in such brilliant fashion.

The Widor and Dupré coupling makes a welcome companion disk to the all-Franck release, both representing what should be

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THE AMERICAN ORGANIST

considered definitive performances.

The artist's own works make an especially interesting comparison, the one being an early composition well known to recital audiences; the other dating from 1956-57 and first played by the composer for his dedicatory recital in Detroit's new Ford Auditorium (see TAO, December 1957). It is obvious from this record that Marcel Dupré is not only one of the greatest living composers for the organ; he is also still, at 72 years of age, one of the top virtuosi organists of all time.

Mercury records is to be congratulated for planning and producing these two incomparable recordings; there could be no more fitting tribute to the genius that is Dupré.

RICHARD ELLSASSER, "Organ Music of Liszt," organ in the John Hays Hammond Museum, Gloucester, Mass. Five M-G-M 12" LPs, \$3.98 each.
Volume 1, #E-3576
Variations on "Weinen, klagen, sorgen, zagen"
Evocation à la Chapelle Sixtine
Volume 2, #E-3577
Fantasy and Fugue on "Ad nos, ad salutarem undam"
Prelude and Fugue on B A C H
Volume 3, #E-3578
Mass for the Organ
Requiem Mass for the Organ
Volume 4, #E-3579
Ora pro nobis. Litanei
Der Papst-Hymnus
Kirchenhymne: Salve Regina
Kirchenhymne: Ave Maris stella
Adagio
Volume 5, #E-3580
Introitus
Trauerode

Clark B. Angel

First Congregational Church
Eau Claire, Wisconsin

RONALD ARNATT
Christ Church Cathedral
Saint Louis, Missouri

Conductor: St. Louis Chamber Chorus

Heinz Arnold
F.A.G.O., D.Mus. (Dublin)
Stephens College
Columbia, Missouri
RECITALS

EDWARD BERRYMAN
The University of Minnesota
University Organist
The Cathedral Church of St. Mark
Minneapolis

Ave Maria von Arcadelt Angelus (Préière aux anges gardiens)

Organists who are acquainted with Liszt's large-scaled organ works will be interested in this rather comprehensive record survey of the composer's published organ music. Musically, Liszt's works ran the gamut from mediocrity to greatness, from sublime beauty to dull triviality.

Mr. Ellsasser has two things which combine to overcome most of the composer's musical defects: first, the skill and courage to go beyond mere notes in his performances; secondly, an instrument capable of providing the necessary color and resources for maximum musical effectiveness.

Recordings-wise the results are generally excellent, except for some distortion in full-organ passages on my copies.

ROBERT ELMORE, "Bach on the Biggest." Auditorium organ of the Atlantic City Convention Hall, N. J. MERCURY 12" LP, MG-50127, \$4.98.

Toccata and Fugue in D minor
Chorale Preludes: Wachet auf!, and In dulci jubilo
Toccata, adagio and Fugue in C

While this is purely a disk for Hi-Fi addicts,

one cannot help but marvel at the way in which Mr. Elmore handles the famous "Gargantua" among organs. Obviously this is not the ideal instrument for Bach's music [nor vice versa!], but the sound will certainly give your playback equipment a jolt or two.

Actually, the two chorale preludes and the Adagio come off fairly well, thanks to judicious use of stops and appropriate tempi. The oft-recorded Toccata and Fugue fares poorest of the lot, being mostly a gushy mess of tone. This is no fault of the artist's; on the contrary, Mr. Elmore plays with a clean-cut, detached touch but simply cannot completely overcome the instrumental and acoustical handicaps of this situation.

Mercury has taken great pains to produce this 1957 best seller, but an artist of Mr. Elmore's stature deserves an instrument worthy of both the music and his own talents. Let's hope that Mercury will follow its recent recordings of Marcel Dupré on the St. Thomas organ (see above) with another series by Robert Elmore on the same instrument or a comparable one.

You, the Reader

TAO:

Will you please send me four copies of the February issue of TAO. A money order is enclosed. A number of people in the Pitts grove Presbyterian Church are interested in the old Jardine organ in our church gallery, and they are interested in the article concerning this organ written by Mr. McCracken.

Alastair Cassels-Brown

M.A. (Oxon.), F.R.C.O.

Grace Church

Utica, New York

Clarence Dickinson

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F.A.G.O. Mus.Doc.

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School of Sacred Music
Union Theological Seminary
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WILLIAM G. BLANCHARD

Organist
Pomona College
Claremont Graduate School
The Claremont Church

Claremont California

GEORGE FAXON

Trinity Church, Boston
BOSTON UNIVERSITY

Jack Fisher

St. Clement's Memorial
Episcopal Church
Saint Paul 4, Minnesota

R. E. H. C.

BOSTON

SOmerst 6-6655

Some of us think that this kind of publicity may help prevent the organ from being consigned to the scrap heap. Occasional use of the old organ during a regular service will also help, but even the most ardent old organ lover should be willing to admit that the old Jardine wheezes badly on high notes and that sometimes the click-clack of the pedals can be heard above the music. Despite these drawbacks the Jardine does have a majestic tone all its own.

I found the comments of different writers concerning organs and church music here and abroad quite interesting.

Mrs. Carroll Ware
Daretown, New Jersey

TAO:

I am vitally interested in the future of organ building. As after the war, the builders had a field day, so today we have a repeat of the same. Out here, three or four builders seem to have a monopoly—in our little town a three manual contract is let with a three-year delivery with, probably, payments on the way.

A friend, in a smaller city, is having trouble in getting any of the so-called big firms to even talk a rebuild.

And seven-set organs with prices ranging up to \$10,000 are enough to stagger us old men. Again, the schemes these bright young designers draw up—we can endure them in music schools where musicology holds sway and where the blare of sharp voicing gives the student a sense of importance.

Now we hear of some younger blood coming in to build small organs, for which the Lord be thanked. In the old days M. P. Möller (who some criticized, but those of us who knew him remember with respect and affection) did the organ world yeoman service with his sturdy little, and bigger, organs.

Our land is filled with these organs, still in service, two manuals, three manuals, ranging in price from \$3000 to \$10,000.

Now, if some of these newer builders will begin to get rid of all this foolishness about individual tailoring to fit the building and start mass production of parts such as chests, pipes and a few others, we will give our

smaller churches a choice between a small organ and electronics.

Details of some mass production were kicked around by Dr. Baker in our last chat and we would you prevail upon him to elaborate.

But why not build a standard chest for seven sets? If funds were scarce, four or five sets of pipes could be provided—the idea being those two empty racks would be a challenge to them to finish as soon as possible.

Then sets of Diapasons (or Principals), flutes and strings could be kept in stock, with one or two reeds—given this set-up the small church would get its organ at electronics prices and in about one or two months time.

One could run on and on but the young firms who get busy now will reap later. Organ building today is where the automobile was last year: bigger and bigger, fatter and fatter, and dearer and dearer. So, to them, caution. When you have to charge \$50,000 for an ordinary three manual organ, you are, as said my old friend Diggle, charging too damned much.

William A. Goldsworthy
Santa Barbara, California

■ Although retired from his duties as reviewer of choral music for TAO, and after many highly appreciated years of faithful service, staff writer Goldsworthy has here offered readers numerous points for consideration.

We believe that his suggestion of mass-produced organs will immediately set up a lot of objections. Personally, we can see both sides of this issue, but would con-

sider architects one of the biggest obstacles to this procedure, for the design of no two churches (nor any two organ placements) will ever be the same—until mass produced church design is also accepted.

TAO would welcome a commentary from Dr. Robert Baker on assembly-line techniques for organ building. We would also welcome from Mr. Goldsworthy his solution to the mass-produced pipe which will be equally effective in ALL kinds of acoustical environment.

That the organ building firms must offer small-organ designs in price ranges com-

June Caldwell Kirlin

Organist and Composer

Fairfield, Iowa

Edwin Arthur Kraft

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Organist and Choirmaster
TRINITY CATHEDRAL
Cleveland, Ohio
Head of the Organ Department
Cleveland Institute of Music

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parable to electronic instruments is an acknowledged fact. We suggest all readers keep their eyes peeled for information on this very thing which will be forthcoming in the rather near future, and in TAO pages.

TAO invites comments from readers on this subject.
The Editor

TAO:

Please find enclosed a money order in payment of two years' subscription to TAO. The reason for the delay has been occasioned by confusion during my recent visit to Tasmania installing an organ.

May I say how I enjoy receiving the various issues of TAO, and wish you every success in the continued expansion of your excellent magazine.

Paul J. Hufner
Inglewood, West Australia

TAO:

Enclosed, please find money order for \$3 to cover a year's subscription to TAO for the following gentleman: Mr. Gerald M. Furi.

The above is my assistant organist, a

young fellow just about to graduate from high school, who will enter the Washington University School of Music this fall. We both think the magazine exceptionally fine, with provocative articles and editorials and reviews (both of recitals and the all-too-few church services written up and the new issues of published organ and choral music).

I came to St. Louis a year ago this past January from Cambridge, Massachusetts, and have found the change invigorating. The Pastor of our church (St. George R. C. Church) is very cooperative and generous, the boys and men of the choir enthusiastic and self-sacrificing, the Sisters of the Most Precious Blood (from O'Fallon, Mo.) sympathetic and wonderful to work with, and the parishioners friendly and appreciative of our efforts for increasingly better liturgical music and more active participation in the Sacred Mysteries.

We have, at all our services—whether they be Sung or Dialogue Masses or any of the several evening devotions held during the week, perhaps more congregational participation and variety in the music sung than most Catholic parishes in the country. Not everything is as it should be, naturally, but we know it will take a great deal of time and much patience, plus diplomacy and hard work, to achieve the ideal.

Even now, though, at certain times in the Church Year, we can see what it can and will be like sometime in the future, for at these times the people of the congregation really "let go"—and it's wonderful! Our main hope for the future rests with the thousand-odd children in our parish grammar school—and they're coming along very nicely. But I don't suppose you're too interested in these ramblings. All I wanted to

say, when I started this note, was that we enjoy your magazine and that I'm glad to be here.

Paul J. Hotin
St. Louis, Missouri
■ On the contrary, Mr. Hotin, TAO is most interested indeed in your comments. In fact, TAO wishes you had written in more detail about your work in St. George's Church.
The Editor

TAO:

Re: A Jardine Rediscovered, February 1958. A thousand apologies to Mr. Covell (April issue). You were so right. The pitch on the Jardine was lowered, rather than raised. The evidence seems to indicate this was managed by moving the chests, rather than the case. However, a paint job on the floor, if it has been done since the pitch was changed, has effectively eliminated any proof that the case had ever been moved.

Mr. Reich's comments on the historical aspects of this organ led me to make a more detailed examination of the pipe work. In the Great division, the only part of the instrument my rather bulky torso could conveniently reach without endangering the organ, there is inscribed on a CC pipe of the Mixture: "A. Polster, 1871." If this rank is original to the organ, its exact age is now pretty much ascertained. As Mr. Reich indicated in his letter to TAO, A. Polster, or Arnold Polster, was known to have done pipework for Ferris and others. If he never did pipework for Jardine, then the Jardine in Daretown may not be a purebred organ. In gram from the original dedication recital in 1885 is headed: "An Organ Built by the Esteemed Firm of George Jardine and Sons, New York City."

The evidence at hand would seem to indicate that whether the organ was originally a Jardine, that firm probably rebuilt it and installed it at the Daretown Church. The records do not give the name of any prior builder. From her examination of the photos and the manuscript, Miss Barbara Owen, of the Organ Historical Society, placed the Jardine's age in the later 1860's. She too felt the console was not completely original, though the keyboards themselves might be.

Leonard Raver Church of All Angels New York City

CHARLES SHAFFER
Organist
First Methodist Church
Santa Ana, California

Melville Smith
Director—Longy School of Music,
Cambridge
Organist and Choir Director
First Church in Boston
Instructor in Organ
Wellesley College

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First Methodist Church
Pacific Bible College
Portland, Oregon

William O. Tufts
Church of St. Stephen
and The Incarnation
Washington, D. C.

CHARLES VAN BRONKHORST
*Bidwell Memorial
Presbyterian Church*
Chico, California

ALLAN VAN ZOEREN
West-Park Presbyterian
Amsterdam Avenue at 86th Street
and the historic
Temple B'nai Jeshurun
Broadway at 88th Street
New York City

GEORGE WM. VOLKE
SAC.MUS.DOC., F.A.G.O.
THE PRESBYTERIAN CHURCH
WESTFIELD, NEW JERSEY
Faculty, School of Sacred Music,
Union Theological Seminary, New York
Organist for "THE TELEPHONE HOUR"

W. WILLIAM WAGNER
Organist and Choirmaster
The Old Stone Church
CLEVELAND, OHIO
RECITALS INSTRUCTION

Samuel Walter
St. John's
Episcopal Church
Stamford, Connecticut

SEARLE WRIGHT
Columbia University
Union Theological Seminary
New York City

GORDON YOUNG
Institute of Musical Art
First Presbyterian Church
DETROIT

The evidence at the front of the case would seem to indicate the console had originally been recessed.

The complete history of this organ, it would seem, has yet to be discovered. Mr. Reich's comments have certainly raised my curiosity, and so that their own speculation might be confounded, I'm sending a copy of this letter to Miss Owen and to Mrs. Natalie Ware, historian at the Daretown Presbyterian Church. Many thanks, Messrs. Covell and Reich. And thanks to you, Mr. Berry, for a most interesting magazine.

Eugene M. McCracken
Pitman, New Jersey

TAO:

Fourteen months ago when my first copy of TAO arrived, I was a little disappointed because the magazine's content had all to do with pipe organs and gave no attention whatever to the electronics, of which I am fond and of which I have one (a spinet model).

Soon, however, I came to look forward to the arrival monthly of my TAO and I became intrigued with pipe organs (not that I wasn't fond of pipe organ music all alone, it being simply that I thought them too large and ponderous to merit much attention from lovers of organ music for the home). I particularly liked the illustration of the comparatively tiny Hook early American shown on page 142 of May, last year, which sort of knocks out the notion that pipe organs can't be installed in any but large residences.

But it was the article on his residence organ by Henry C. Johnson, of Luzerne, Pa., which completely put this notion to rout. Mr. Johnson modestly denies his instrument to have been a do-it-yourself operation in construction. Yet, it appears to have been such to a considerable extent, and visitors to the Johnson home must marvel at the presence of a full sized organ console in the living room, and must marvel even more to learn that beyond it is a real pipe organ, which is commonplace in a church or large enclosure, but is far and beyond anything to be expected in a more or less middle-class home. I, myself am puzzled in regard to one point, of which more below.

What this letter is all about is my still enormous ignorance of pipe organs, and I

am wondering if you know of a more up-to-date book on pipe organs and their construction than one dated 1911, the latest I could find in our public library. There is so much in organ terminology and so many references to things I don't understand in TAO, and I would appreciate it if you could give me the title and name of the publisher of such a book.

Oh, yes, About Mr. Johnson's organ. How do you stand a sixteen foot pipe upright in a basement, or don't you? What I mean is, would the longer pipes in a room having a ceiling of ordinary height have to be installed in a horizontal position, and could they be? Or would the necessary supports along their length deaden their voices? I hope you will be able to answer this question, as I don't expect to come across information by chance. One more thing, None of the pipes shown in the picture on page 372, November 1957 issue, seem to be sixteen feet long. Do you happen to know if all the Johnson organ's pipes are shown here?

George Messenger
Mt. Vernon, New York

■ TAO wrote reader Messenger with the names of a few books which seemed to cover the areas in which he is interested.

It would be unlikely that 16-foot Pedal pipes would be placed upright in a home installation unless more than ordinary ceiling height was obtainable. It is a customary practice to place such pipes horizontally, in both church and residence installations, and so far as we know, has no deleterious effect.

The pipes shown on page 372, November 1957 TAO, do not include all the pipework in the Johnson organ. Reader Messenger should also know that Pedal division pipes are frequently half-length pipes in construction, sometimes quarter-length. If Mr. Messenger would care to write one or more of the organ building firms advertising in TAO pages, we believe these makers would be glad to supply him with any further information.

HAROLD CHANEY

organist harpsichordist
CHRIST CHURCH, CORONADO, CALIF.

Donald Coats

ST. JAMES' CHURCH
Madison Ave. at 71st St., New York City

Paul H. Eickmeyer

M.Mus., A.A.G.O.
St. Paul's Episcopal Church
Lansing, Michigan

Robert Elmore

CENTRAL MORAVIAN CHURCH
Bethlehem

CYRIL BARKER
A.A.G.O., M.M., Ph.D.
Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
Central Methodist, Lansing

ROBERT BARLEY
481 West King Street
YORK, Pennsylvania

ROBERTA BITGOOD
S.M.D., F.A.G.O., Ch.M.
Calvary Presbyterian Church
Riverside California

JOSEPH W. CLOKEY
ORGANIST — COMPOSER
Box 86 — San Dimas — California

mation he desires. TAO has found that organ building firms are happy to offer advice and assistance to interested persons, insofar as they are able.

The Editor



CLAUDE L. MURPHREE

Claude L. Murphree, 52, was killed instantly when he was run over by his own car, June 17, in Gainesville, Florida. He had just helped his invalid mother from the car, at the nursing home where she resides, when apparently the handbrake failed to hold.

According to report, when he ran to stop the vehicle, he must have tripped or fallen, and the car ran over his chest.

Murphree had been connected with the University of Florida since 1925, was widely known through his recitals, teaching, as composer and author, and his work with and for the AGO. He was southeastern regional chairman for many years, and was organist of the First Baptist Church in Gainesville.

Recitalists

NOTE—Recital programs are processed for publication in the order in which they are received. They appear in the first issue thereafter in which there is available space.

IRENE ROBERTSON, Bovard Auditorium, University of Southern California Sch. of Music.

January 12:
Reger: Introduction and Passacaglia
Bach: Trio Sonata I
Bracquemond: Variations on a Noel
Ewald: Symphony for Brass Choir, Op. 5
Muller: Choral-Toccata on Ein' feste Burg
(Organ and brass)

Brown: Concerto for Organ and Brass

January 19:
Kohs: Three Chorale-Variations on Hebrew Hymns

Pachelbel: Prelude, Fugue and Chaconne
Martini: Sonata for Flutes
Post: Partita on the Evening Hymn
Brahms: Deck thyself my soul; Blessed ye who live in faith
Bach: Prelude and Fugue in C minor
Langlais: Cantilena; Dialogue for the Mixtures

January 26:
Wikander: Passacaglia on Choral

Walcha: Four Chorale Preludes

Walther: Concerto del Signor Meck

Mozart: Andante in F Major (K.616)

Bach: Prelude and Fugue in E minor
(Wedge)
Messiaen: Shepherds; Children of God
February 3:
Sweelinck: Variations on a Chorale
Brahms: Choral Prelude and Fugue
Bach: Toccata and Fugue in E Major
Schroeder: Five Pieces for Violin and Organ;
Prelude, Canzona and Rondo
Stevens: Three Short Preludes
Studer: Petite Fantasie Pastorale (flute and
organ)
Messiaen: Dieu parmi nous

DAVID CRAIGHEAD
Calvary Episcopal Church, Memphis, Tennessee, January 24:
Handel: Concerto 10
Fiocco: Adagio
Purcell: Trumpet Tune and Air
Franck: Fantasie in A
Bach: Prelude and Fugue in D Major
Sowerby: Carillon
Daquin: Noel Grand Jeu et Duo
Willan: Introduction, Passacaglia and Fugue
First Presbyterian Church, San Diego, California, January 28:
Bach: Sinfonia from Cantata 146
Buxtehude: How brightly shines
Mozart: Andante in F Major (K.616)
Bach: Prelude and Fugue in C Major
Van der Horst: Partita on Psalm 8
Stanley: Minuet with Variations
Sowerby: Carillon

CHARLES H. FINNEY

Ph. D., F. A. G. O.

Houghton College, Houghton, N. Y.
First Presbyterian Church, Bradford, Pa.

Norman Z. Fisher

M. S. M.
Organist and Choirmaster
First Presbyterian Church
Shreveport, Louisiana

MARGUERITE HAVEY

ROBERT WILSON HAYS

Kansas State College
Manhattan, Kansas

EVERETT JAY HILTY

Director
Division of Organ and Church Music
UNIVERSITY OF COLORADO
Boulder

Harry H. Huber

M. Mus.
KANSAS WESLEYAN UNIVERSITY
University Methodist Church
Salina, Kansas

August MAEKELBERGHE

Detroit

Dupré: Prelude and Fugue in G minor
Plymouth Congregational Church, Seattle, Washington, February 2:
Bach: Sinfonia from Cantata 146
Buxtehude: How brightly shines
Mozart: Andante in F Major (K.616)
Bach: Prelude and Fugue in C Major
Bennett: Sonata in G
Stanley: Minuet with Variations
Sowerby: Carillon
Durflé: Toccata
Grand Avenue Temple, Kansas City, Missouri, February 6:
Handel: Concerto 10
Fiocco: Adagio
Purcell: Trumpet Tune and Air
Franck: Fantasie in A
Bach: Prelude and Fugue in D Major
Read: Three Preludes on Old Southern Hymns
Stanley: Minuet with Variations
Willan: Introduction, Passacaglia and Fugue
Hill Auditorium, University of Michigan, Ann Arbor, February 9:
Bach: Sinfonia from Cantata 146
Buxtehude: How brightly shines
Mozart: Andante in F (K.616)
Bach: Prelude and Fugue in C Major
Bennett: Sonata in G
Stanley: Minuet with Variations
Sowerby: Carillon
Durflé: Toccata

have been swept along in the tremendous growth of American school music activities have too often assumed the attitude that "Music, like air, is free," he said, and added the hope that "certain leaders in the music field will stop looking with disdain on property rights as they apply to published music."

Frank Homeyer, President of the National Association of Sheet Music Dealers, also addressed the 60 publishers present June 4 in the 63rd Annual Meeting in New York City, and recommended the creation of a joint committee of publishers and dealers to investigate ways to improve promotion of sheet music through better merchandising and business practices.

NOONDAY SERVICES

St. Andrew's Episcopal Church has announced the start of Monday through Friday noon-time services, October 6, 1958, from 12:30 to 12:55 p.m. Each day will feature a different type of service, with organ recitals every Tuesday. In addition the organ will be played in connection with the Wednesday and Friday services. Harrison Walker is in his 19th season as choirmaster and organist of St. Andrew's Church, Wilmington, Del.

LEHIGH UNIVERSITY

Seven new courses have been added to the department of music at Lehigh University, Dr. Harvey A. Neville, provost and vice-

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president, has announced. Robert B. Cutler is acting head of the music department, assisted by Jonathan V. Elkus.

Among these courses, each carrying three hours credit is Music 22: Sacred Choral Music. "The functional aspects of choral music and its relationship to the church, beginning with Gregorian chant. Emphasis is placed on the study of the masters of Renaissance Italy, Spain, England, and of Protestant Germany, especially Bach. The course will include survey of the sacred choral works of the outstanding composers of the 18th, 19th and 20th centuries with special attention to the shift in emphasis from the church to the concert hall." (cf.: "The Historical Background of Church Music," by Richard T. Gore, TAO, June 1958)

Another course is Music 24: Keyboard Music. "This course will include a description of the mechanics of keyboard instruments, such as the organ, harpsichord and piano; and discussion of keyboard music with particular reference to the styles of Scarlatti, Bach, Mozart, Chopin and Bartok; and demonstration of performance techniques of the various instruments."

AMERICAN ACADEMY OF ORGAN

During its July Chicago convention AAO awarded special citations to 12 organ companies (Aeolian-Skinner; Austin Organs; Hillgreen, Lane; Casavant; Schantz; Wicks; Allen; Baldwin; Gulbransen; Kimball; Lowrey and Thomas).

E. HAROLD GEER MEMORIAL CONCERT

A capacity audience of 1300 persons in Vassar College Chapel April 27 heard Brahms' "German Requiem" in a memorial concert for Professor-Emeritus E. Harold Geer who died last December 23. Associate

Professor Donald M. Pearson conducted the Vassar College Choir of 100 voices, the Wesleyan Choral Society of 50 voices, and an orchestra of 40 students from the Juilliard School of Music in New York in the performance. Mac Morgan was baritone soloist and Catherine Apsinall soprano soloist.

Mr. Geer was Director of Vassar College Choir from 1920 until his retirement in 1952. Associate Professor Donald Pearson, a member of the music department faculty of Vassar College since 1946, succeeded Mr. Geer in 1952 as Director of the Vassar College Choir and as college organist.

Personals

LEONARD RAVER

Dr. Leonard Raver, TAO's staff reviewer of organ music and books, who is the recipient of a Fulbright scholarship, sailed August 15 on the Nieuw Amsterdam for a year's study and concertizing abroad. His organ study will be with Dr. Anton van der Horst, and harpsichord with Gustav Leonhardt. Dr. Raver's particular project while abroad involves contemporary music, American and Dutch. He will play recitals of American music, both solo and works for organ with other instruments, and will learn as much as possible about Dutch music, toward presentation after his return to the U. S., thus effecting a highly meaningful cultural exchange.

During his absence from All Angels Church, New York, William Thaanum, a doctoral candidate at Union Theological Seminary, now on leave from St. Andrew's Cathedral, Honolulu, will be in charge of the music.

TAO wishes its staff writer best fortune in his European study, and will report from time to time on his activities.

HARRY WILSON GAY

Dr. Gay, head of the organ department in Wilson College, Chambersburg, Pa., has been appointed to the TAO staff to write reviews of organ music and books during the year's absence of Dr. Leonard Raver (see above). Dr. Gay has already been noted as an author in TAO pages, has further articles for early presentation in these pages. His extensive background and training affords him an especially fine aptitude for reporting on new music and books coming to his attention. TAO welcomes him to its staff.

JUDSON W. MATHER

One of the most loved church musicians of a former day, Mr. Mather died June 4 in a Seattle, Wash. rest home at the age of 89 following a prolonged illness.

An 1895 Oberlin College graduate, in organ, piano, voice and church music, he later studied in Germany. He held church positions in Chicago, Spokane and Seattle until a partial paralysis in 1942 forced his retirement. Only three days before his death the First Presbyterian Church of Spokane included an original choral arrangement of "Crossing the Bar" which Mr. Mather had composed for the choir many years before.

S. LEWIS ELMER

During the course of the 1958 AGO national convention in Houston, Texas, Dr. Elmer was awarded a bronze plaque by the Academy of Organ, acknowledging his many years of service to the organ world.

ROBERT ELMORE

Two honorary doctorates within one week were conferred on Robert Elmore. On Monday, June 2 Alderson-Broaddus College at Philippi, W. Va., conferred an L.L.D., and on Sunday, June 8 Moravian College at Bethlehem, Pa., conferred an L. H. D.

In 1933 Elmore received the degree of Licentiate of the Royal Academy of Music in three fields—organ, concert piano, and pianoforte accompaniment; and also the degree of Associate of the Royal College of Organists. In 1937 he received a Bachelor of Music from the University of Pennsylvania. Robert Elmore is organist and choirmaster of the Central Moravian Church, Bethlehem, Pa., and is head of the organ department of the Philadelphia Conservatory of Music.

MELVILLE SMITH

At its 78th Commencement, Emerson College of Boston, Mass., awarded to Melville Smith, Director of the Longy School of Music and organist of the First Church in Boston, the degree of Doctor of Literature. The citation read in part:

"Skilled Performer—Sensitive Musician—Beloved Teacher. You have guided the destinies of a notable institution and at the same time contributed generously to the cultural life of Greater Boston. As Emerson College and the Longy School enter upon a cooperative program of music education, the Faculty and Trustees of Emerson College, honored to count you among her alumni, recommend you for the honorary degree of Doctor of Literature."

A joint course of study leading to the Bachelor of Music degree had recently been concluded between these two institutions. The Longy School will also continue, as heretofore, its intensive instruction of children and adults, and its courses leading to certificates and diplomas in various fields of study.

TAO joins with all others to offer congratulations to staff writer Smith, whose provocative and thought-provoking articles and performance reviews are to be seen in most issues.

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